REPORT RESUMES

ED 015 895 24 TE 000 195

A SEQUENTIAL CURRICULUM IN LANGUAGE, READING, AND COMPOSITION (ORAL AND WRITTEN), GRADES 7 THROUGH 12. FINAL REPORT.

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REPORT NUMBER CRP-H-149-62 PUB DATE AUG 67
REPORT NUMBER BR-5-0366-62
CONTRACT OEC-5-10-319
EDRS PRICE MF-$0.75 HC-$5.64 139P.

DESCRIPTORS- *COMPOSITION (LITERARY), *ENGLISH CURRICULUM, *ENGLISH INSTRUCTION, *LANGUAGE, *LITERATURE, EXPERIMENTAL CURRICULUM, SEQUENTIAL PROGRAMS, SPIRAL CURRICULUM, GRAMMAR, INSERVICE TEACHER EDUCATION, LINGUISTICS, SECONDARY EDUCATION, TEACHING METHODS, RHETORIC, TRANSFORMATION GENERATIVE GRAMMAR, OREGON CURRICULUM STUDY CENTER, EUGENE, PROJECT ENGLISH,

THE OREGON CURRICULUM STUDY CENTER, WITH THE COOPERATION OF STAFF MEMBERS OF THE UNIVERSITY OF OREGON AND TEACHERS FORM SEVEN SCHOOL SYSTEMS IN OREGON AND WASHINGTON, HAS WRITTEN AND TESTED AN EXPERIMENTAL CURRICULUM IN ENGLISH FOR GRADES 7-12 FOR APPROXIMATELY THE UPPER 70 PERCENT OF STUDENTS. THE CURRICULUM CONSISTS OF EXPERIMENTAL TEXTBOOKS IN LANGUAGE (GENERAL LINGUISTIC MATERIAL AND TRANSFORMATIONAL GRAMMAR), LITERATURE, AND RHETORIC (ORAL AND WRITTEN COMPOSITION). A PRINCIPAL OBJECTIVE OF THE CENTER WAS TO DEVELOP A CURRICULUM CHARACTERIZED BY INTELLECTUAL INTEGRITY OF CONTENT, AND BY AN ORDERED SEQUENCE BASED ON CONCEPTS RELEVANT TO THE SUBJECT MATTER BEING PRESENTED. THE CURRICULUM IN TRANSFORMATIONAL GRAMMAR OFFERED NO DIFFICULTIES IN THIS RESPECT, SINCE AS A SCIENTIFIC DISCIPLINE IT IS RIGOROUSLY LOGICAL AND SEQUENTIAL. THE LITERATURE CURRICULUM IS ORGANIZED AROUND THE TERMS--SUBJECT, FORM, AND POINT OF VIEW--WHICH, IN ACCORDANCE WITH BRUNER'S THEORY OF THE SPIRAL, ARE PRESENTED THROUGH SIMPLE APPLICATIONS IN THE EARLY YEARS AND PROGRESSIVELY MORE COMPLEX ONES IN THE LATER YEARS. THE RHETORIC CURRICULUM IS SIMILARLY ORDERED AROUND THE CONCEPTS OF SUBSTANCE, STRUCTURE, AND STYLE. THE CENTER DEVELOPED A PATTERN OF RETRAINING OF TEACHERS SO AS TO EQUIP THEM TO TEACH NEW SUBJECT MATTER AND EMPLOY NEW TEACHING METHODS. IT ALSO PRODUCED A BATTERY OF TESTS TO DETERMINE STUDENT PERFORMANCE IN THE NEW CURRICULUM. SEE ALSO ED 010 129 THROUGH ED 010 160, ED 010 803 THROUGH ED 010 832, TE 000 195 THROUGH TE 000 220, AND TE 000 227 THROUGH TE 000 249. (AUTHOR)

ED015895

5-0366
24

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August 1967

U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

TE000 195

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Albert R. Kitzhaber

31 August 1967

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CONTENTS

Introduction 1

Method 5

Results 8

Discussion 8

  A Curriculum in Literature 9

  The Study of the English Language 30

  A Curriculum in Rhetoric 55

Conclusions 76

Summary 77

Appendix A-1

Introduction.

On 1 September 1962 the University of Oregon established the Oregon Curriculum Study Center, under a five-year contract with the United States Office of Education, to prepare and test an experimental English curriculum for grades 7-12 embracing literature, language, written composition, and speech.

Grades one through six were excluded, principally because limitations of time and money made it necessary to restrict the size of the job in order to do the job well. Another reason was that, although the line that divides grade seven from grade six is wholly arbitrary, there is nevertheless a real difference between the English curriculum in the elementary grades and that of the later years because of the difference in maturity of the children. After all allowances for individual variations among students have been made, the task of teaching English to most third graders is essentially different from that of teaching English to most eighth graders. (Different certification requirements for elementary school teachers and junior high school teachers reflect this fact.) The point between grades six and seven seemed as reasonable a place as any to draw an imaginary boundary between the two levels. A third reason for excluding the elementary years was that in most school systems in the nation departmentalized instruction does not begin until grade seven; thus if the center were to deal only with the junior and senior high school years, it could focus more sharply on English as a subject.

The college freshman year was excluded, again because of the need to limit the job, though a sequential curriculum for grades seven through twelve would inevitably have clear implications for the kind of college course that might be built upon it.

Five years ago there were three principal reasons why revisions were urgently needed in the English curriculum of the junior high and high school years: 1) In textbooks, in curriculum guides, in the minds of English teachers themselves there was much uncertainty about the proper limits and purposes of English as a school subject. Because of this uncertainty the English curriculum had accreted odds and ends of instruction (career advice, orientation to high school, formation of good study habits) that obscured its essential nature and diffused the energies of both teachers and pupils. A sharper definition of the essential aims and content of the subject had to precede any major improvement. 2) The curriculum was characterized by a lack of sequence that made orderly learning difficult. It was unlikely that sequences as rigorously logical and as clearly cumulative as those in the teaching of mathematics and the physical sciences could be worked out for the teaching of all aspects of English. Yet some kind of systematic plan, some rational pattern of progression, was needed to prevent the eddying and repetition from which the English curriculum then suffered. 3) Much of the material in the curriculum was badly out of date, reflecting little or no awareness of the present state of knowledge in such relevant disciplines as linguistics, semantics, rhetoric, and literary analysis and criticism. The situation was comparable to that which prevailed in the school mathematics curriculum until the mid-1950's. And, just as the mathematics curriculum had been revolutionized and given an intellectual integrity it had lost, so did the English curriculum need to be brought into line with current scholarship and made intellectually sound at whatever grade level it was taught.

Any serious attempt to produce an improved curriculum in English had to face squarely all of these difficulties and try to solve them. But major changes in course content and in the sequence of instruction could profitably be undertaken only with a full awareness of current research in the psychology of learning and in human growth and development. These fields of knowledge could do much to provide a rational basis for ordering a curriculum over the six-year span and to suggest means of adapting the curriculum to a heterogeneous school population. The center endeavored to take full advantage of the contributions of these fields.

The center hoped to achieve five principal objectives: 1) It tried to clarify the proper aims and content of the English curriculum, grades seven through twelve. 2) With help from current research in learning theory and human growth and development, it endeavored to produce a sequential curriculum for these grades in language, literature, and oral and written composition. 3) It wanted to bring the content of this curriculum into harmony with the present state of knowledge about language, literary analysis and criticism, rhetoric, and other relevant subjects. 4) It hoped to provide a basis for new patterns of teacher preparation based on the revised curriculum. And 5) it planned to develop tests and measures by which achievement of students taking the new curriculum might be ascertained.

The center assumed that the aims of the English curriculum were two: to improve students' control of the basic skills of communication, reading, writing, speaking, and listening; and to give students command of a body of subject matter. The content of the curriculum was this body of subject matter; specifically, literature, language, rhetoric, and (only in the upper years) logic.

The center assumed that the skills would be more efficiently learned and the subject matter more readily understood and assimilated if instruction in both were closely coordinated. That is, although the subject matter was intrinsically valuable, worth studying for the discipline that it enforced on the mind and for the knowledge that it made available, it also contributed toward mastery of the skills of language. Similarly the skills themselves, though having obvious practical value, could help the student understand the subject matter more fully.

Although there was then a widespread agreement on the need for a cumulative, sequential curriculum in English,[1] no one knew at that time to what extent the English curriculum could be made sequential and cumulative. It was certain that in learning to write good English prose, a student did not progress systematically and sequentially from mastery of the phrase to mastery of the clause, the sentence, the paragraph; nor did he necessarily move from knowledge of chronological organization to spatial or inductive patterns. If there were a sequence in English composition, it was not of the same kind as in science and mathematics. The same was true of literature: there was no necessary order in which to teach poetic forms or figures of speech or individual literary works, except insofar as the order was determined in a general way by the maturity of the student.

Though a perfectly logical sequence may not have been possible for the English curriculum, the center assumed that a defensible and helpful sequence, even though fairly arbitrary, could be developed and that it would greatly facilitate both teaching and learning.

The old Latin-based grammar of the 18th century, though it had not been intellectually respectable for at least sixty years, in 1962 still dominated most school instruction in English. Except for two or three pioneering books,[2] no serious attempt had so far been made by publishers to bring the modern study of language into the schoolroom. Individual teachers, and occasionally entire schools (as in Westport, Connecticut) had attempted to present a rounded and up-to-date view of language to pupils, but they had been severely handicapped by the scarcity of suitable materials. The center hoped to produce text materials presenting a responsible modern view of language, within the limits of the students' maturity and capacity--grammar, history of English, usage and the bases of correctness, social and regional variations, some phonology.

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[1] See The Basic Issues in the Teaching of English (1958); G. W. Stone, Jr. "An Articulated English Program: A Hypothesis to Test," PMLA, LXXIV (September 1959), 13-19.

[2] Paul Roberts, Patterns of English (Harcourt, Brace, 1956) and English Sentences (Harcourt, Brace &World, 1962); and less successfully, the series Your Language, by Lou LaBrant and others (McGraw-Hill, 1959).

The center planned to settle on one or more lists of literary works that were both interesting and significant and arrange them in planned sequences for study through the six years; problems posed by differences among students were not to be lost sight of, though they were not to be magnified to the point where it seemed impossible to decide on any list. It was especially important to build up in as many students as possible a body of common literary knowledge, a familiarity with certain key works--the fables of Aesop, the Odyssey, a selection from the Arthurian legends--as a core around which to plan further reading. In the study of literature, some of the contributions of modern criticism were thought to be adaptable to a revised curriculum.

The rhetorical principles studied in composition instruction, both in school and in the first year of college, in 1962 still largely consisted of three desiccated sets of ideas bequeathed by the late nineteenth century: the so-called "Four Forms of Discourse" (Description, Narration, Exposition, Argumentation); a number of critical abstractions, usually some variation of Barrett Wendell's "Unity-Coherence-Emphasis" formula (1891); and rules for writing expository paragraphs, almost unchanged since their formulation by F. N. Scott and J. V. Denney in a book called Paragraph-Writing seventy-five years ago. The center intended to survey the rhetorical tradition from classical times to the present--from Aristotle and Quintilian to I. A. Richards and Kenneth Burke--to see what items of doctrine retained vigor and relevance, and hoped to adapt them to instruction in written composition in the modern classroom.

Speech instruction at its best was still in direct touch with the rhetorical tradition, but too often in the schools such instruction was not at its best. It seldom was regarded seriously, but was thought of as something that could be taken care of incidentally, in free moments after more important work had been disposed of. The center intended to view instruction in the literature, principles, and practice of oral discourse as a major concern and hoped to prepare text materials for a sound program founded on the best rhetorical thought available, ancient or modern.

All the work of the center would culminate in the production of a detailed outline of a sequential curriculum in language, literature, and oral and written composition for the six years; a detailed set of teachers' manuals for the revised curriculum, and experimental text materials embodying the new course of study, to be put in the hands of junior and senior high school students for trial and evaluation.

The center intended to provide summer institutes in which participating teachers would receive training to equip them to help prepare materials for use in the new curriculum and to try the experimental materials out in the classroom. Intensive courses in applied literary criticism, in language, and in rhetoric would be offered by the University of Oregon. Less intensive work of the same sort would also be offered as in-service education during the school year to a larger number of teachers.

The center necessarily had to make many hypotheses about the English curriculum--that literature of worth could be found that lay within the compass of, say, most seventh graders; that some of the elements of phonology could be rendered intelligible to most eighth graders; that some study of the principles of rhetoric and logic would help students learn to write and speak with greater clarity and force. All these hypotheses had to be put to the test--tried out experimentally in classrooms--and the results determined as accurately as possible. Indeed, a principal reason for extending the work of the center over five years was to furnish opportunity for such testing and for making whatever revisions in sequence, in method of presentation, or in contents of the curriculum that the results of the testing indicated were needed.

Method.

It should be emphasized at the outset that the center was specifically designed as a cooperative undertaking in which junior and senior high school teachers and college professors of English and Education would work as equals, each person drawing on his specialized knowledge and experience so that the result of the center's work would have a validity that could not otherwise be achieved. Three contiguous school systems in Oregon (Eugene, Springfield, Bethel) were initially selected to contribute teachers to the work of the center and open their classrooms to the experimental use of new curricular materials to be produced by the center. Before the end of the first year's work, however, it became apparent that this base was too narrow for the purpose. With the permission of Dr. J. N. Hook, then Coordinator for Project English in USOE, four more cities were added: Coos Bay, Beaverton, and Lake Oswego in Oregon, and Seattle, Washington. A new contract was subsequently negotiated with the U. S. Office of Education to work these cities into the project as full members.

The first task of the center was to evaluate the existing curriculum, the textbooks and other curricular materials that embodied it, and the philosophy that underlay it. The staff of the center took full advantage of recent evaluations made by other groups but did not rely on these alone. Next came a redefinition of the aims and content of the English curriculum, grades seven through twelve, and the development of a detailed outline for a sequential curriculum in language, literature, and written and oral composition in these grades.

The outline for grades seven and eight was prepared in greatest detail at first, since work began at that end of the six-year span. The outline for the later years was gradually refined and made more specific in the light of what was learned as the curriculum for the earlier grades took form.

Curricular materials and accompanying teachers' manuals based on the outline and exemplifying the revised view of aims and content were prepared by teams composed of English teachers from the participating schools and college specialists in English, Speech, and English Education, with the help of consultants in specific areas when needed.

Selected teachers, in three successive years, received special training in summer institutes to familiarize them with the experimental curricular materials and the fields of knowledge on which they were based. All of these teachers became "pilot teachers," trying out the new curriculum for their grade level when it became available. And part of them, according to a formula negotiated with the seven school districts, were released from half their teaching duties for the school year so as to work on the joint writing committees that were preparing the new curriculum.

The pilot teachers prepared reports on special forms for each experimental unit that they taught, furnishing the center's staff with a subjective but expert evaluation. These evaluations were carefully studied and discussed by the staff and proved most valuable.

During the first year of the center's work, consultants on evaluation and testing procedures were employed to advise on planning so that satisfactory provision could be made for these matters during the next four years. Beginning in the second year, an expert in evaluation and testing was engaged to work half time with the center. His duties included planning specific evaluative procedures; designing new testing instruments; supervising and administering tests, analyzing and interpreting the results, and presenting this information to the people associated with the work of the center.

On the basis of both subjective and objective evaluation, the curricular materials and the sequence in which they were ordered were revised and again tried out in the classroom, again evaluated, and once more revised when necessary.

The following schedule guided the work of the center:

September 1962--June 1963: Organizing and staffing of center; survey, analysis, and evaluation of existing curriculum in English, grades seven through twelve; definition of aims and content of English curriculum, grades seven through twelve; first draft of detailed outline for a revised curriculum, with special emphasis on grades seven and eight; organization of summer institute for seventh and eighth grade teachers.

July 1963--June 1964: In July and August, summer institute for seventh and eighth grade teachers. During school year, preparation of curricular materials for seventh and eighth grades; planning for classroom trial and evaluation of these materials; preparation of detailed outline for ninth and tenth grade curriculum.

July 1964--June 1965: In July and August, summer institute for ninth and tenth grade teachers. During school year, trial of materials for grades seven and eight in classroom, testing and evaluation, revision, and writing of additional new materials as needed. Preparation of curricular materials for grades nine and ten. Preparation of detailed outline for eleventh and twelfth grade curriculum. Dissemination of results of year's work.

July 1965--June 1966: In July and August, summer institute for eleventh and twelfth grade teachers. During the school year, trial of curricular materials for grades nine and ten, testing and evaluation, revision, and writing of additional new materials if needed. Continued trial and evaluation of materials for grades seven and eight. Preparation of detailed curricular materials for grades eleven and twelve. Dissemination of results of year's work.

July 1966--June 1967: In July and August, summer institute open to other Oregon and Washington teachers, grades seven through twelve; review and discussion of new curricular materials, grades seven through twelve, in institute. During school year, continued trial and evaluation of curricular materials, grades seven through ten. First trial of materials for grades eleven and twelve; evaluation. Final revisions of materials, grades seven through twelve. Work on final report.

July--August 1967: Completion of final report.

Results.

The principal results of the five years' work of the center have been a detailed outline of a new curriculum in literature, language, and oral and written composition for grades seven through twelve; a comprehensive set of experimental textbooks for students in these years--52 volumes which include 89 separate units totalling 3080 pages; detailed teachers' manuals for nearly all these student units--46 volumes which include 91 separate units totalling 2504 pages; a limited amount of supplementary instructional materials--transparencies for the seventh grade grammar curriculum and tapes of ballads for the seventh and eighth grade literature curriculum; a set of 63 separate tests covering all three strands of the curriculum (literature, language, rhetoric) and all six years; and a body of test results reflecting the use of the experimental curriculum.

Equally important as the results just listed are others less tangible. The experimental curriculum has been the object of keen interest throughout the nation and even abroad. The director of the Center has personally answered almost a thousand written requests for information or material reflecting the center's work and these requests have come from all fifty states of the Union and from 11 foreign countries. There is reason to believe that the Oregon curriculum has already influenced curriculum thinking and curriculum revision in English in the United States and that it will soon influence the writing of textbooks for secondary school English. The center has, in short, accomplished the goals it set for itself five years ago, a source of considerable satisfaction to the many teachers, both school and university, who have been associated with it.

Discussion.

The bulk of the center's work consists of the volumes of experimental textbooks, teachers' manuals, and tests that have already been turned in to the U. S. Office of Education for dissemination through the Educational Research Information Centers. For the purposes of a final report, it is desirable to summarize the contents of these volumes and the philosophy that underlies them, since such a summary is the only feasible way of presenting a fair picture of the center's accomplishments in small compass. Following, therefore, are three essays, one on each of the three strands of the experimental curriculum.

A CURRICULUM IN LITERATURE

No curriculum in any discipline can be all things to all men. Since this statement is particularly true in the field of literature, where much confusion exists as to precisely what the aims and content of the literature curriculum should be, perhaps it might be well to try to state as clearly as possible some of the guiding principles behind the curriculum we are developing.

As good a place as any from which to start is with the operative word of the first sentence of this introduction, "discipline." For the approach to literature here being urged is predicted on the axiom that the study of literature is a discipline--that it is a study of value in and for itself, and that it has its own laws of operation and its own vocabulary, and that only a curriculum with the primary emphasis on the literature itself can do full justice to literature and to the students we teach.

For if we are not careful, we can lose sight of the fact that a curriculum in literature is supposed to teach literature, and we end up at best with a misplaced emphasis and at worst with no literature at all. The reasons for this are not far to seek. For example, we can all agree that literature is a record of the most thoughtful and perceptive men of all eras; but if we are not careful we end up with literature as a sort of poor relation of history, teaching a historical document and losing sight of the work of literature itself. Similar unconscious shifts in emphasis can result in such common phenomena as literature-as-anthropology, or literature-as-ethics.

These creeping errors in emphasis that characterize many of the existing curricula in English are understandable enough. In an increasingly practical and pragmatic age teachers of English have been under attack, as students ask "What is the good of literature?" or "Why should we study Shakespeare?" Often, alas, the tendency has been to answer the pragmatic attack on its own grounds, and to end up teaching history, or anthropology, or ethics (or psychology or philosophy or life-adjustment, for that matter) as a means of emphasizing the "use" of literature.

This is not to deny the value to the study of literature of such attacks. The "new criticism," the new approaches to linguistics and semantics, the whole trend in literature and language best illustrated by the phrase "descriptive, not prescriptive," can be seen as an attempt to give to literary studies a new infusion of intellectual rigor and objectivity.

The results of this new approach have, however, been different on the upper and lower levels of the educational ladder. The benefits that have accrued to the study of literature and language in the colleges and above have been inestimable. Existing tools of criticism and research have been sharpened, new tools of criticism and research have been made, and the attempt to study literature and language in a scientific way has resulted in new insights, of profound and lasting significance, into literary works and into the nature and structure of language.

In the process thus described, the emphasis has generally continued to be on the work of literature itself, with increased insight and understanding as the final goal. Biography, history, anthropology, philosophy, ethics, esthetic theory, all these and everything else that one can bring to the work increase our understanding; but the main focus is still the work itself. On the lower levels of the educational ladder this purpose has sometimes been lost.

The reasons for this split are too complex to go into here, perhaps too complex to comprehend at all. At any rate, the axiom that the study of literature is an activity of value in and for itself seems to be more generally accepted the higher one goes. What we are urging here is a curriculum that applies that axiom to the study of literature in the junior and senior high schools.

We do not mean by this that literature should be studied in a vacuum. Such a view would be absurd. Further, all the background and experience and information a reader can bring to a work of literature increase his sensitive comprehension of the work. So literature can and does and must relate to history; it can and does and must relate to anthropology; it can and does and must relate to ethics, to mores and morals. We merely urge a curriculum with the primary emphasis on the literature itself. To the extent that the student perceives, or is led to perceive, the relevance of the study of literature to his other studies, to that extent will his experience be richer. Our concern is primarily one of emphasis: a student should be told to read, say, Johnny Tremaine as a piece of literature, bringing to the book whatever background he has; he should not be told to read Johnny Tremaine because it will teach him about the Revolutionary period.

Let us illustrate by an example, using the following poem by Carl de Suze:

Guitar Lament for a Mountain Boy[3]

They cut down the old pine tree in Tunisia
And the roar of her boughs makes eddies in the air
Though she's fallen, though she's gone, though she's gone.

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[3] Reproduced by permission ~~of~~ Saturday Review and Carl de Suze.

The red Kentucky clay as Pappy used to say--
Soil with too much water, too much sun--
Has shuffled off the planet, and the mountain birds' song
Is stilled at the crack of a gun.

The well of lonely forest that drank the dewy night
Stands formless and shadowy and sad,
The bream never rises now at noon in the brook
One bullet in one second and that was all it took
For a world to wash away, purple hills far away
Drowned in the dust of dusty El Habad.

The bay hound's call is stifled in her throat
The senses she quickened once are stone,
No more the long mellow light will filter through these
eyes,
The sunsets, the seasons are done.

They cut down the old pine tree in Tunisia
But the roar of her boughs makes eddies in the air
Though she's fallen, though she's gone, though she's
gone.

Why study this poem in a unit on the Second World War? Why use it as the basis for a lesson in geography, to show that Tunisia is dusty and a long way from Kentucky? It would be equally irrelevant to use it as anthropology, to show what people do in Kentucky. Better, but not by much, would be to teach it as ethics, in a unit on "The Horrors of War," say, along with "Dulce et Decorum Est" and other poems and stories of protest.

All these things are, of course, implicit in the poem. But the way a thing is said is part of what is being said, and by focusing primary attention on the way the thing is said, the power of what is being said will eventually emerge much more strongly. The only externals necessary to a student are that El Habad was a battlefield of the Second World War. Tunisia and the Second World War are as distant in time to an eighth grader as Thermopylae, and the poetic statements holds true as well for an ancient Greek as for a mountain boy. Attack the poem as a poem: What is the significance of "clay"? What does "Drowned in the dust" mean? How does it relate to other images of water? How does "the old pine tree" increase in meaning through the poem? What poetic uses are being made of ballad motifs? What is the basic idea (metaphoric structure) that the poem is built on? And so forth. Let the student concentrate on the poem, on metaphor, on the poetic use of language, on the possibilities inherent in ambiguity; the history and the anthropology and the ethics will come. Children are quick: we do them an injustice to think they can't grasp these things.

Very well. But how shall a systematic curriculum in literature, with emphasis on the work itself, be arranged? What positive ideas are there? One theoretical suggestion lately received with enthusiasm is that learning be spirally organized. The spiral curriculum, as described in Jerome Bruner's The Process of Education, assumed that in every discipline certain key principles are discoverable and that these can be taught and understood from a very simple level up through increasingly difficult examples. Possession of key principles permits the student, like the chambered nautilus, to "spread his lustrous coil," to extend and transfer his habits of learning, and to coalesce the analogies and associations he discovers under a few major headings.

This is fine in theory, but how is it to be applied to a literary work in which no single aspect--imagery, form, structure, point of view--is an island unto itself in the totality of the esthetic effect? Still, one must do something. The time has passed when a student could be handed a piece of writing and told, "Read this--it's great literature." If occasionally one of them asked how he was to know it was great, he was told either "It's great because it's old, and dull, and because I said it was great," or "Can't you just feel it's great?" with the implication that if he couldn't he was a Philistine. Such an approach, never intellectually honest, is no longer accepted even passively by students. It has driven them away from good literature in droves.

The authoritarian and the impressionistic approaches are no longer viable, yet clearly most young people are not prepared through either training or inclination to sit down and wrestle with a work of literature as a complex whole. Still, if a curriculum is to be designed that focuses attention on the work itself, some sort of solution to this problem must be attempted.

Despite Wordsworth's complaint that "we murder to dissect," there seems to be no alternative. To provide easy access for younger readers, it appears necessary to pull the work apart into its various components. An approach to the whole via one of its components seems the best solution to the problem.

Such a system of components must meet several requirements. It must be simple enough to be grasped by young readers. It must offer the least possible distortion to the whole. It must offer the most direct route possible to dealing with that whole. It must offer categories which are broad enough to embrace most of the aspects of literary art, yet which are at the same time not so broad as to be useless. Toward this end, we have broken the study of literature down into three main headings.

These we have named Subject, Form, and Point of View. They are admittedly vague, but each indicates a certain method of approaching literature which is valid, and which provides for the student an avenue of entry into the totality of the literary work. It is hoped that through the use of these various approaches the students will be able, by the ninth or tenth grade, to deal with the work as a whole, at least on an elementary level. The remaining years of school can then be spent in the profitable study of the more sophisticated aspects and implications of these headings. The overt use of the three approaches will gradually disappear, but Subject, Form, and Point of View will have served their purpose as a means of entry, and can remain in the students' vocabulary as legitimate terms.

Let us try now to define these three terms as we shall use them in the curriculum.

Any work of literature is about something, and thus it has a subject. The subject of a piece of literature can be treated on at least three levels. To go back to the poem just cited, the subject could be said to be about a soldier in World War II who is from Kentucky and who dies on a battle field in Tunisia. But literature tends to invite generalizations, and so on another level the subject of the poem could be said to be about soldiers dying on far-off battle fields. On a still higher level of generalization, the subject of the poem could be said to be an examination of the human condition and of a system of values: the poet sets up an equation in which one bullet in one second equals a lifetime of experience and memory, and then asks if the equation is a true one. It should be clear, then, that the term subject as we use it includes such possible synonyms as theme or topic, and is more than the "fable" which is merely the vehicle for the theme. One of the things that distinguishes literature from, say, the comic strip or the detective story is that literature tends, as we observed, to invite such generalizations from the reader. In this curriculum, we have tried to select such works, ones that invite the reader to go beyond the specific details of the individual work. Thus, in the Seventh Grade Orientation unit, the subject of "The Price of the Head" is salvation, rebirth, the examination of a system of values--what you will, as well as being a story of an 800-mile evasion in an open boat by a white man and a native.

Briefly, the general area of approach to literature indicated by the term subject is that which will ultimately, we trust, result in more than the mere summary of the narrative line when a student is asked what a work is about. The approach through subject should help the student realize that a work means as well as tells.

The subject is conveyed in some sort of a vehicle, which brings us to our second term, form. Form on all levels of literature is a verbal and artistic structuring of ideas just as the thought in a sonnet must somehow be packed into fourteen lines of iambic pentameter. Of course, anyone who has ever written knows that the process of composition cannot be cut and dried, and that we do not choose a subject and then a form, after which we grind out fourteen lines of iambic pentameter. But it is possible, and with beginning students necessary, to treat form as an avenue of approach to the totality of the literary effect. In any case, part of the reason that literature is literature resides in form. And a good deal of our understanding and appreciation of any work of literature depends on our understanding and appreciation of the form.

Kenneth Burke has given a sensible rationalization of the nature of artistic form. He says that form is nothing more than the arousing and satisfying of appetites. That is, in writing a detective story, we might begin with a crime and arouse the reader's appetite for discovery and apprehension of the unknown criminal; or we might, on the other hand, identify the criminal immediately and arouse in the reader an appetite for his apprehension. Now, of course, it is obvious that form and subject are virtually one--but not quite, because we can shape a given subject in countless ways: the way that we choose is the form that we choose. In reading, we would need to pay rather close attention to the form, primarily because the work of art is in large part an aesthetically shaped structure: if we ignore the form, we miss a good deal of the delight inherent in the work of art. Readers "sense" form and understand almost by intuition how the artist has shaped his work, but the curriculum in literature attempts to give a few of the keys to perception so that the student very soon begins to understand and enjoy literature for its artistic structure.

Subject and form have the great virtue of reciprocality; we can ask, "Why this form for this subject?" or "Why this subject for this form?" If form and subject are in fact one, then the mere act of an attempted or artificial separation can illuminate the work as totality--which, after all, is the goal of any study of literature.

Thus, briefly, the general area of approach to literature indicated by the term form is that which will ultimately, we trust, result in the student's being aware of the arousal and satisfaction of expectations.

On the most basic level, meter and rhyme are forms, as are stanzas and paragraphs. But most frequently, a discussion of form only begins at rhyme, meter, or stanza; it soon goes on to consider the work of literature as almost an isolated entity, with its own internal logic and demands. Thus, when we talk about the form of a novel, we are likely to refer to the arrangement of incidents in its particular plot, or to the sequence in which ideas are developed. Obviously, the discussion of form impinges on the discussion of subject and of point of view, but we must keep in mind that form is always somehow or other concerned with arrangement and, in the larger sense, the satisfaction of man's desire for significant patterns.

The third term in our basic triad, point of view, is perhaps the most complex. Point of view is traditionally taken to mean the angle of vision of the narrator--first person, omniscient, modified omniscient, and the like. This is what might be called the "technical" meaning of the term. We have expanded the general area of the meaning of the phrase to include various attitudes toward the subject of the work--that of the author, that of the characters, and that of the reader. In this area we are dealing with the tone of the utterance, what I. A. Richards defines as the sense that the reader gains of the author's attitude toward the subject; we are dealing with the problems of persona and irony, where statements of characters and/or narrator are not necessarily those of the author; we are dealing with the problems of persuasion, where the reader may or may not wish to accord with the solicited response.

This is probably the most subjective area of the three approaches to literature, and hence the most difficult to define. But briefly, the general area of approach to literature indicated by the term point of view is that which will ultimately, we trust, result in the student's being aware that effective literature is affective, that the author too has a response to his subject, and that he uses various techniques of structure and rhetoric to elicit a response from his reader.

Obviously, certain assumptions underlie this curriculum. The emphasis is not upon giving the student certain "facts" about certain works of literature, but rather to provide him with the skill to understand any work of literature. Thus, the test of success for the curriculum would be the student's ability to apply the tools of understanding to a work outside the curriculum. Another assumption is that the analytical methods of the curriculum can be applied with increasing depth and sophistication at progressive stages in the student's career. In effect, the instruments of analysis remain the same; but their interrelation in the unity of a work is stressed, and their application becomes more refined. Pedagogically, as teachers will recognize, this theory is sound. Still another assumption--and perhaps the most important--

is that the curriculum will function inductively. The students, on the basis of their reading and questions posed to them, ought to arrive at their own conceptions. So delicate is the relationship between reader and work that force-feeding can upset the balance that this curriculum attempts to achieve.

In a sense, then, the situation that the curriculum tries to create involves a teacher whose enthusiasm and perception will control the classroom situation and strike sparks from the students, a curriculum that provides methods and pattern for the study of literature, and students who will learn how to read literature with understanding and enthusiasm.

Starting in grade seven, the curriculum introduces students to the three concepts of Subject, Form, and Point of View, treating works of both prose and poetry, fiction and non-fiction. As the curriculum spirals up through the grades, the implications of these basic concepts are explored as the selections become increasingly complex. By the end of grade ten, roughly, the students should begin to perceive that these distinctions are largely artificial and impossible to isolate completely. By grades eleven and twelve they should be dealing quite competently with the unified work of art. But by then they should have developed some basic concepts and terminology to aid them in their study. And, in theory at least, any discussion of any work can be followed back to one of these basic headings.

The outline of this approach to literature that appears below is necessarily misleading. To represent adequately what really goes on in the study of literature would require a four-dimensional diagram, since one's knowledge of literature requires time to mature. Further, there will be at all levels more interaction than is indicated here. A fable, for instance, can be the vehicle for the most abstract truth. Some classes will see the interrelation of the three approaches sooner and in different contexts than others. But the outline does suggest that aspect of each heading which should receive primary emphasis at any given grade level, and the kinds of concepts this curriculum is designed to build.

It should be stressed that most works will lend themselves better to an approach through one heading than through another. There is no necessity to try to give equal emphasis to all three for each work studied; indeed, such an attempt would result in ludicrous over-analysis of a work. Eventually the students will see that an approach through any of the headings involves the other two to some extent.

Also, some works can profitably be studied on all grade levels. Just because The Pearl, for example, is read in the eighth grade does not mean that it is exhausted, or is too juvenile for students in the tenth or the twelfth grades. One of the criteria of a piece of literature is that it hold up under repeated perusal and be capable of repeated study and interpretation.

GRADES SEVEN AND EIGHT

The first two grades of the curriculum can best be regarded as a unit, introducing the basic terminology of the curriculum, and exposing the students to all the major genres of literature. While all three terms are given some treatment in each year, the work of the seventh grade concentrates on the question of subject, while the eighth grade gives heavier emphasis to form and point of view.

GRADE SEVEN

Subject

Man is a creature of both sense and spirit. Literature, which mirrors man's deepest experiences, reflects the realms in which man lives, concrete and abstract. Consequently, students must here begin to see that literature is about concrete things--people, places, animals--which embody in their very nature feelings and ideas. Furthermore, they must see that literature can deal with either real or imaginary events. Even so, these events, though dealing with sense reactions and concrete objects, still inescapably deal with feelings and ideas representing the spiritual part of man's nature.

In the seventh grade students should be brought to see that any work, though it deals on the concrete level with, say, such a simple thing as a boy floating down the river on a raft, also deals with that same boy's feelings and even his changing ideas. If the students can understand this fundamental concept, then subsequent studies will be far easier.

Form

That the medium of literature is words is a primary principle here. In addition, the teacher should make a formal distinction between prose and verse, from pointing out simple appearance on the page to noting some differences between normal discursive prose and poetic language--the sort of distinctions the language curriculum makes. A second meaning of the slippery term "form" to be introduced here is genre, a concept running through all the years. It is assumed that teachers will give helpful definitions and differentiations when applicable. Those recommended for this year include short stories, myths, essays, simple lyrics, and narrative verse, especially ballads.

Point of View

The first introduction to this complex subject should deal with the point of view of apparent speaker in a story, essay, or poem. If the speaker is an 'I', the distinction should be made between first person in autobiography and fiction. If the point of view is third person, the various types should be distinguished: omniscient, modified omniscient with point of view character, etc.

GRADE EIGHT

Subject

In either storied or non-storied literature (see discussion under Form, below), the subject fuses both sensory and abstract experiences. The subject of storied literature usually involves an actor who is engaged in actions of various kinds, involving various kinds of conflicts, patterned in a number of different structures (see Form).

The subject of non-storied literature, though it frequently uses a concrete action, either past or present, as its referent, usually involves a statement of an abstract reaction to that concrete thing or event. Housman walked the woods and saw the cherry blooms, but the subject of the poem he wrote about that experience is his reaction to that concrete event.

Form

In grade eight, and on into grade nine, a third, and key, meaning of the term form should be introduced. In an attempt to avoid the old artificial categories of prose-poetry, fiction-non-fiction, we introduce a different distinction. This distinction we call "storied" and "non-storied" since both prose and verse can be built around a plot (storyline) or not. In prose can appear both stories and essays; narratives and lyrics can be written in poetry. In these years the teacher can point out in non-storied works principles of organization other than plot. The image can organize lyrics, for instance; classification, contrast, and ideas can give form to essays.

In storied works students can see that image, idea, and rhetorical patterns are surely present, but chiefly to enforce that which is essential to the storied form, but different from the non-storied--that pattern of incident and causality which we call plot. It can be shown that all these reinforcements depend on and spring from the plot, an essential complex of character and incident, arranged in a significant pattern. Here the teacher can introduce a discussion of whether or not character dominates a given plot. Students here can begin to analyze the structure of plots in varied forms; they can also begin a technical discussion of other types of organization in non-storied forms: time schemes, logical patterns, and so on.

Suggested genres are the same as above, though more complex. Here, for instance, under narrative verse we move from the ballad through anecdotal narrative to narrative that approaches pure lyric, such as Hardy's soliloquy, "The Man He Killed."

Point of View

In storied works the point of view that the author makes his characters have is important, and is not necessarily the viewpoint of the author. (The teacher should here distinguish various meanings of the rather fuzzy term "point of view.") In other words, the speaker is not always the spokesman for the author. Understanding this idea will later lead to understanding of persona, irony, etc. This sort of thing one finds in "My Last Duchess" or Gulliver's Travels, for instance.

In non-storied works we are usually concerned with the writer's own point of view. How do we know what it is? Image, statement of approval or disapproval can lead the reader to know.

Grades seven and eight are thus designed to lay the groundwork for the work of the following years. The students are introduced to the three basic terms of the curriculum. The work is designed to focus attention on the literature itself. The curriculum exposes the students to all the major genres with which they will be dealing in later years. Where they arise, critical and technical concepts and vocabulary are introduced in an informal manner. The works selected for treatment involve some of the basic themes with which so much of literature is concerned--themes and motifs which will be picked up and elaborated on a later curve of the spiral curriculum.

GRADES NINE, TEN, AND ELEVEN

If grades seven and eight can be considered as introductory, the next three grades can also be seen as a group. Each year is devoted to a further extension and refinement of one of the basic terms, while secondary consideration is given in each year to the other two. This illustrates the spiral aspect of the curriculum.

The same ground is covered, though in a deeper as well as a more extended fashion. Concepts are refined, distinctions are introduced, and deeper insights are required. Themes from earlier years are reintroduced, this time in more complex works, while the introduction of new concepts expands the students' range.

GRADE NINE

With the previous two years behind them, the students are ready to begin the next curve of the spiral. As in grade seven, the main consideration of grade nine is with subject, this time treated on a higher level of sophistication. In literary study, this process frequently tends to include a movement toward higher levels of abstraction, and perhaps the aim of the ninth grade can best be described in such a way.

If the word were not overworked and susceptible to multiple definition (the fate of most critical terminology in literary study) it would be possible to say that the treatment of subject in grade nine moves toward the thematic. And in a way it does, if by "thematic" we mean that literature need not be "about" any one thing, nor that it need propose an answer to a problem or take an attitudinal stance, nor indeed that it need even concern itself with either problems or attitudes. It may reflect them, and indeed usually does, but this does not mean that they are the immediate and direct concern of literature. A work of literature is no more an abstractable moral than it is the "paraphrasable content." It is, in the terminology of this curriculum, an indivisible compound of subject, form, and point of view.

By this time the students should be aware that a work of literature means as well as tells. In grade nine it is hoped that they will progress to the realization that the "meaning" of a literary work is not necessarily an abstractable statement or a moral platitude. Too many students, having perceived that there is more to a story than the narrative, stop there, and remain rather simple allegorists for the rest of their lives. These are the students who are always looking for "the hidden meaning" of a work, as if the work were a code to which one could discover a key--the application of which to the work will elicit some "message." Literature is more than a coded message, and the sensitive reader more than a cryptographer, and the main purpose of the year's work is to get the students over this hurdle.

Again, as in previous years, while one of our terms is selected for concentration, it necessarily involves a treatment of the other two as well. Subject, especially in the extended meaning we give it this year, can hardly be discussed in isolation. As the subject of a work becomes more complex and is treated on a more abstract level, an understanding of the control exercised by form and point of view becomes more important. Thus in The Old Man and the Sea, the subject is irreducible to a simple statement, although the area of human experience in which its meaning exists is clear enough. This meaning is controlled by the form--a journey into the depths by an old man, and his return in defeat; and it is controlled by the point of view--in which the omniscient narrator concentrates on the perceptions of the old man.

As much as possible, the ninth grade selections deal with situations and with themes that have been introduced in earlier years. The selections are more mature, and their subjects more complex, but sufficient reference to previous selections should be possible to provide a sense of continuity. Thus The Old Man and the Sea can be seen as treating in a more sophisticated manner the theme of the sea voyage introduced in "The Price of the Head" in grade seven, and the theme of the journey into nature introduced in The Call of the Wild in grade eight. Similarly the Arthurian material, with its treatment of the attempt to establish an ordered society and of the quest for the Grail, can be related to previous work with myths and legends.

The study of Shakespeare begins in grade nine, and perhaps the selection of The Merchant of Venice as a Shakespearean play needs special discussion. The play is held by many to be needlessly offensive to modern readers, in much the same way that Huckleberry Finn is thought offensive. This line of thought, if followed to its logical conclusion, would eliminate much of the older literature from our schools. Teaching The Merchant does not mean that one is adopting an anti-semitic point of view, any more than teaching Huckleberry Finn means that one is opposed to civil rights for Negroes. Further, the play is an excellent introduction not only to Shakespeare but to an analysis of dramatic form. It demonstrates how form may be designed primarily as an expression of theme and motivational conflict, rather than as primarily narrative. In terms of subject, the play is given texture by the thematic conflict between the ideal and the real, between appearance and reality.

As poetry moves from narrative to lyric, the subject tends to move toward the thematic or allusive. Thus the unit on lyric poetry replaces the eighth grade unit on narrative poetry--which, it will be noted, itself has moved from "Lochinvar" to "The Man He Killed."

In general, the purpose of the ninth grade is to move the students from saying, "The subject of this work is thus-and-so," to saying, in effect, "This work uses such and such themes to deal with such and such areas of experience."

GRADE TEN

One of the points receiving secondary emphasis in the ninth grade consideration of *subject* was *point of view*. A further exploration of this concept forms the basis for the year's work in grade ten.

Point of view, as we suggested earlier, is perhaps the vaguest of the basic triad of terms used in this curriculum. It includes not only the technical meaning of the term--the narrative stance or the speaking voice or the *dramatis persona* of the work--but embraces also such things as "viewpoint," "tone," and "attitude." It is, as we noted, the area in which the subjective element in the interpretation of literature looms largest. Our interpretation of the author's attitude towards his material, for instance, is to a large extent dependent on our own attitude: to a nation of cannibals, Swift's "Modest Proposal" would be no more than sound economics.

The purpose of grade ten is to acquaint the students with some of these larger implications of *point of view*. They should be familiar with the technical meaning of the term, and should be able to identify the more frequently used narrative stances. What we wish them to perceive this year is how the use of such devices determines not only the subject of the work but the reader's response to it. The possibilities for elaboration of this idea are virtually endless, but the supersubtleties of interpretation which intrigue many modern critics need not be of concern here. Perhaps the most important things to teach are elementary understanding of the function of the *persona*, the ability to recognize the indirect modes of satire and irony, and some ability to deal with the evasive problem of tone.

In *The Adventures of Huckleberry Finn*, for instance, the narrative voice is Huck's, not Twain's. The students should see that Twain uses the narrative voice of Huck for purposes of irony and social and moral criticism with an effectiveness that he could never achieve with any other point of view. They should deal with questions raised by consideration of the point of view: Is Huck's attitude that of Twain? What are the advantages to Twain's theme (subject) of the adoption of this particular persona? What do we (and Twain) see and know that Huck does not? What control does this use of *point of view* give Twain over the ironies of the narrative? Beginning students of literature are curiously dense in this sort of thing: except in the dramatic mode, where they have no difficulty distinguishing Macbeth from Shakespeare, they tend constantly to confuse author and mask. The more they can be helped to overcome this difficulty, the better readers they will become.

Satire as well can be treated logically under the rubric of point of view. The students can be led to see that much of the impact of satire depends on the author's correct estimate of the value system and sophistication of his audience. Thus Bester's "Disappearing Act," in the short story unit, can be seen as satire, and the central irony can have its impact, only if the reader accepts (or at least understands) the values Bester is contrasting, and is familiar with political euphemisms and double-talk of the Orwellian variety. The treatment of satire continues with Orwell's own satire, Animal Farm, to pick up on a higher level of the spiral the beast fable tradition encountered in grade seven.

Other aspects of point of view are treated in other units. The Odyssey, as well as selections from Plutarch's Lives to be read in conjunction with Julius Caesar, provides an opportunity for some study of the ways in which the aims and methods of historical writing may at once resemble and differ from the aims and methods of poetry and drama. This should lead to an understanding of some of the complexities of point of view, determined as it is in many cases by the author's choice of subject and form. Further illustration of this important idea is supplied in the unit on "Science and Poetry," in which the object is viewed through the eyes first of a scientist and then a poet. The object remains the same, but the point of view or attitude differs widely.

GRADE ELEVEN

The traditional pattern for grades eleven and twelve is to focus on American literature in one year and English literature in the other. But since this curriculum is built according to a different theory, we have deliberately eschewed any obvious concentration on the literature of one period or one country, in an attempt to emphasize the approach we have chosen. However, there is no reason why, if the theory is sound, selections from the traditional pattern could not be substituted for the ones we have chosen.

In our plan, the eleventh grade can best be seen as part three in a group along with grades nine and ten. It takes for its main (though again by no means exclusive) concern the last of our three basic terms--Form--and explores some of its implications within various genres. During the previous four years, the students have been introduced to the concept of form, and should be aware that a work of literature is an artifact, consciously shaped by the author. In grade eleven they consider some of the basic terms and shapes within the various genres. Thus a unit on the short story considers such things as plot, character, setting, and the various interrelationships possible among the three; complication, conflict, and resolution; crisis; epiphany; and so forth. The emphasis in this unit is on the analysis of short stories as examples of conscious craftsmanship. A unit on poetry deals with various types of verse structure and poetic techniques, and the conscious use made of tradition by individual poets. The sonnet, the ode, the dramatic monologue, for example, and the contribution of form to meaning, are the concerns here. Similar approaches are taken towards the novel and the drama (comedy and tragedy).

In drama the study of Shakespeare continues in grade eleven with Macbeth. This is of course the traditional Shakespearian tragedy for high school study. By putting it on the eleventh grade level of the curriculum we clear the way for a final and culminating Shakespearian drama in grade twelve, Hamlet. Macbeth fits extremely well into the eleventh grade curriculum. It is the shortest and most "open" of the great tragedies; for consideration of the structure of a Shakespearian tragedy it is therefore the most desirable. It supports current theories of tragedy that see the genre as the progressive isolation of the protagonist, with his eventual expulsion and the consequent mending of the rents in the social fabric. It deals with one of the central considerations of the human condition: the relation between free will and predestination. It lends itself to considerations of patterns of imagery and dramatic diction. If the year's work is to be focused primarily on a generic approach, Macbeth is a particularly appropriate selection.

The dangers of such a method of organization are obvious. There may be a tendency among teachers and students to rely on one-sentence definitions and an empty formalism. But carefully constructed units that emphasize inductive approaches should do much to lessen this danger, and the advantages that accrue far outweigh the dangers. Further, the year's work follows four years of wide-range reading in which the treatment of the selections has been essentially ad hoc. Thus the dangers of an external formalism are diminished. Illustrations of concepts can be drawn from previous work as well as new selections. The year should help the students summarize and solidify the welter of reading and impressions that they have gathered.

While much of the previous four years' work has been in some way generic, no harm will be done by giving a year to formal acknowledgment of the existence of literary kinds, and the critical considerations that attach to each. After all, for the rest of their lives the students will be reading short stories, poems, plays, and novels. To reinforce at this level of the spiral curriculum the critical concepts through which they may achieve some measure of discrimination in their reading should certainly be one of the main goals of the curriculum. It is, after all, the generic approach to the concept of form which will most relate to their later reading.

At the end of the year the students should be equipped with a basic critical vocabulary, a beginning knowledge of the traditional formal requirements of the important genres, and some understanding of that laborious, conscious, craftsman's half of literature of which genius and inspiration are the other half. If a work of literature is a made thing, an aesthetic object consciously shaped and following its own laws, then some understanding of how those laws operate is essential. We must keep in mind that for a large proportion of the students the twelfth grade will be terminal. We must further remember that even for those students who plan to go on to college very few will end as English majors. Thus it seems that our goal should be to produce intelligent amateurs rather than embryonic professionals. If the products of our six-year curriculum can approach a work and deal intelligently and perceptively with such questions as, What is the writer trying to say? What techniques is he using? How effectively does he use them? To what extent is he making use of tradition? What variations on what themes is he playing? What formal aspects of the genre is he using?--then, we feel the curriculum will have done what we want it to do. To this end, a year spent on formal considerations is essential.

GRADE TWELVE

Since the twelfth grade curriculum seems to deviate from the structure of the earlier years, perhaps a more extended discussion of its rationale and purpose is in order.

By the end of the eleventh grade the students in this curriculum have been exposed to five years of what is essentially formalist criticism. While such an approach has not been our exclusive concern, nonetheless the focus on Subject, Form, and Point of View has tended to put the emphasis on the internal structure of a work--to regard the work of literature as a verbal artifact, an art-form with its own medium and its own techniques. The design of the eleventh grade curriculum stressed this approach; in that year the students were exposed to the structural conventions of the various major literary Modes, and to the individual artist's manipulation of those conventions to produce a unique work. If the curriculum has been at all successful, by the end of the eleventh grade the student should be familiar with the basic patterns of literary expression and with the basic tools of literary analysis.

So far, so good. Such knowledge and ability are the sine qua non of literary study. But we must remember, as we have said, that not all our students are going on to college for further formal education, and of those who do go on a very small proportion will be English majors. Consequently there is danger that a curriculum such as we have designed may get too technical and hence fall into a common trap, that of teaching a skill which is exercised (sometimes under duress) in the classroom but which has no vital relationship with any other part of the student's life.

If we are to justify the study of literature in the schools at all, it must be on the grounds that it is at or near the center of humane studies. And while definitions of that phrase may vary, they all include two ideas: first, that humane studies exist as an end in themselves; and second, that they inform our whole character--or in modern jargon, that they permanently modify our behavior patterns. In other words, if the study of literature stops with the teaching of a skill, it ceases to be a humane study.

The curriculum through the eleventh grade has done a good job, we hope, with the first idea mentioned above. While there is no guarantee that any given student will take up the study of literature as an end in itself, if he chooses to do so he has been provided with the necessary minimum do-it-yourself kit. It is with the desire to avoid the pitfall of stopping at a skill and to give the study of literature some meaning outside the classroom that we have designed the 12th grade curriculum in the way we have.

Whether he picks a book off the shelf in the college bookstore or from the rack in the supermarket, the student is making judgments, and these judgments are based on his previous experience, his unconscious assumptions about the nature and purpose of literature, and his expectations about what a book will do for him. He has, though he may not realize it, taste, and this taste forms the basis of his judgments. The twelfth grade course is designed to make the student more aware of the fact that he has taste and makes judgments, and to expose him to some basic considerations that go into the formation of taste and the exercise of judgment. Just as there is no guarantee that a student will ever read a book again, neither is there any guarantee that if he does he will choose Marcus Aurelius instead of Mickey Spillane. But he will be more aware that he is making judgments, and he will be more aware of some of the basic judicial criteria; and it is awareness--self-consciousness in the best sense--that distinguishes man from beast and justifies humane studies.

The 12th grade course introduces five questions or considerations which help to form the basis of literary taste and judgment. Students should be familiar with most of them, for it is these considerations with which they have already dealt in much of their response to literature. Some of the considerations, such as that around which the first unit is built, deal with literature as a humane study: we study literature to develop a more accurate perspective of ourselves. Other considerations, such as those at the center of the second and third units, deal with questions of literary communication: what makes literature difficult, and why is something said to be trite? The fourth and fifth units deal with considerations of the effect and purpose of literature--what might be called the ethical considerations of literature: what does it mean to say that literature is inescapably ethical? How, and to what degree, and how successfully, is literature convincing and persuasive?

The purpose of this year's work is not prescriptive or dictatorial, and this should be made clear to the students. Our goal is to make them aware that these questions repeatedly arise, that they have to a large extent already formulated tentative answers, and that choices based on these answers are the foundations of literary taste.

The first consideration the 12th grade takes up is that which results in the old whine so familiar to the ears of the English teacher, "Why do we have to read this old stuff?" By investigation of various older works and comparison with the new, we hope to demonstrate that the old has value in at least two areas. The first is the appeal to consensus. The old is worthwhile because most informed readers have found it worthwhile for a long time. Universal agreement can possibly be wrong, but until one understands the reasons for such agreement, rejection is ignorance.

The other area is of greater significance, perhaps, and almost certainly will have more meaning to the students. Much of the old that has survived is intensely human. By studying the old the students should begin to realize that their problems are not unique, and that there is some continuity to human history and experience. We hope that they will begin to develop some sense of identity, and some sense of their location in time and space and history. Humane studies.

To achieve this goal, we have selected works from both the older and more recent literatures, dealing with timeless themes that should be of some immediate significance to 12th graders. The last section of the unit, for example, deals with the old problem of rendering unto Caesar. The conflict between loyalty and conscience is not an exclusive concern of the Twentieth Century, though the Nuremberg and Eichmann trials as well as the draft-card burning incidents in this country make it topical enough. Antigone remains the classic treatment of this problem, and is paired with a classic modern treatment of the same theme, Darkness at Noon.

The unit, then, is designed to bring the students to as full an awareness as possible of the continuity of human experience, and the enduring value of the classic treatments of these experiences. The intent of the unit is contained in the poem that opens it, Housman's "On Wenlock Edge." Problems of modern man are not so different from those of the Roman in Uricon.

The second unit deals with a consideration which is also a familiar one to the teacher, "Why is so much literature so difficult?" This question, of course, cannot be answered to the satisfaction of everyone, and you will never eliminate entirely the sneaking suspicion that some authors are difficult out of sheer willfulness. Nor do we try to provide the students with "A Reader's Guide to Obscure Authors." The unit deals with some of the main reasons why much literature is difficult to understand. It is difficult because of historical shifts in language, be those shifts denotative, connotative, phonological, orthographical, or what you will. "Sumer Is Icumen In," and other selections. It is difficult because of differences in the culture from which it comes: the assumptions underlying an intensely religious work from an earlier era are quite different from the secular outlook of today. "I Sing of a Maiden," and other selections. Literature is difficult because the author may not make universally understandable the personal connotations of his work. "Sonnet to my Mother." Literature is difficult because, in their search for freshness and immediacy, writers are constantly pushing against the very outer limits of language. To illustrate this, we are providing a selection of modern poetry, thus picking up on this grade level the earlier treatment of 20th Century poetry in grade 10. Literature is difficult because the artist perceives and tries to communicate a highly complex and usually fragmented world. We provide several selections here, culminating in an example of the "theatre of the absurd," Edward Albee's "The Sandbox."

The intent of the unit is not to justify difficulty in literature; it is rather to point out some reasons why much literature is difficult, and to suggest to the student that taste and judgment are exercised in determining whether the reward has been worth the labor.

The third unit takes the question of freshness and immediacy, and treats it from a different angle. What makes a work trite or hackneyed? This, one of the most important considerations for the students, is also in many ways one of the most difficult to deal with. For considerations of triteness depend to a large extent on a wider experience in reading than many students will possess. How do you know something is trite until you have read a hundred just like it?

The best way to deal with the problem is, we feel, to build on the students' experience with conventions in the 11th grade. They were introduced there to the idea of the author's use of the conventions of a Mode for his own purposes. We hope that here the students will be able to see that conventional plots and situations need not in themselves be trite, but that triteness tends to result when the author becomes the slave of the convention. The study of triteness will also embrace hackneyed phrases and imagery, and the use of imprecise diction and the "stock response."

The fourth unit moves from considerations of the nature of literary expression to the question of what might be called the purpose or effect of literature. What we wish the students to see in this unit is that all literature is inescapably ethical; that it deals with some sort of world view, and that the artist either has or is exploring some system of values or other. If the students can see that the value system implicit in even the most apparently non-didactic works is one of the ways that not only their taste but their own value-system is formed, the year's work will have been a significant success.

The final section of this unit, for instance, deals with a story which is in many respects reminiscent of some of the works studied in Unit One, Melville's "Billy Budd." We see here Melville using the clash of two values as the basis for his story, and writing a complex and disturbing work. Comparison of Captain Vere and his dilemma with the problems faced by Antigone or Rubashov should prove fruitful, and should help reinforce the point of this unit, that literature is necessarily ethical. Either implicitly or directly, it deals with choices and values.

The fifth unit follows logically from the fourth. If literature deals with values, in what ways does it deal with them? We will examine the range of presentation from the most indirect and allusive to the most didactic--from symbol to sermon, as it were. We hope in this unit to have the students see the difference between literature being ethical and literature preaching ethics. We will want them to concern themselves with the question of the persuasive power of literature. Thus they will consider questions of direct and indirect influence in a literary work. How effective is it? How much does it modify our existing values? Was Mayor Jimmy Walker right or wrong when he said that "no girl was ever ruined by a book"?

After treating these five considerations, the curriculum offers a concluding unit, designed to bring to a focus all that the students have learned in their six years of study. It deals with the Shakespeare play selected for this year, Hamlet. In essence, it tells the students, "After six years of formal literary study, you should be able to deal intelligently with a highly complex work. Here is Hamlet, judged by many people over the years to be one of the greatest works by the greatest writer in English. Have at it."

Thus, the 12th grade work in literature. It provides a logical and necessary final step in the curriculum we have designed. It comes at the end of five years' concern with the internal workings of the discipline. It attempts to look outward from that discipline, making connections between literature and other areas of human thought and endeavor. The five main considerations of this year's work are obviously not the only ones available, and a case could well be made for the selection of five others. But the ones we have selected cover quite a range: in dealing with the continuity of human experience, with questions of taste, with the purpose and effect of literature, we hope to make literature a part of the students' total experience.

THE STUDY OF THE ENGLISH LANGUAGE

What differentiates man most clearly from other living creatures is his ability to speak, his ability to handle with considerable ease and skill, and without benefit of formal education, a system of arbitrary but meaningful symbols. Most people take it for granted that wherever man exists, language exists, but they seldom appreciate the significance of man's being the speaking animal. It has, therefore, not occurred to many people that the scientific study of language, especially one's native language, may be a self-justifying endeavor.

Though few of us ever find any practical use for the knowledge that "the sum of the squares on the two legs of a right angle triangle equals the square on the hypotenuse," we willingly commit our children to the study of geometry. Such knowledge seems eminently practical to us. On the other hand, a study of one's own language is not considered a practical matter unless it leads to other observable results, preferably testable. It is condoned only if it makes the student a better reader, writer, speller, and speaker. Perhaps, however, a case can be made for teaching language as a discipline which is of interest to humans because it is such an important part of their existence.

If we are to provide a language curriculum which can be justified on other than practical grounds, however, we need an approach that will not only observe and describe language but one that will explain it. Only if we try to explain can we get beyond the trivial. For example, the explanation of language can lead us to questions and answers about inventing or recreating our native language, which is a different thing from learning a second language. It is such an approach that we propose in this curriculum. The "transformational grammar" we outline is one that is concerned with explaining the nature of the English language, with explaining how it is possible for a child to assimilate the language of his environment, sort it out and produce sentences of his own. The "rules" of the grammar are really statements of the principles that govern this process. They reveal how from a limited number of sentence types it is possible for native speakers of our language to recreate an infinite number of transformed sentences, sentences they have never heard before or spoken. They reveal also how it is possible for native speakers of our language, by the time they are five or six years old, to understand most sentences that they come in contact with though they may never have heard the sentences before.

These problems, and others like them, can only be addressed through the medium of a truly rigorous and scientific grammar, though no more scientific or rigorous than geometry or algebra. And perhaps if the grammar by which language is studied is rigorous and formal, linguistics will be accepted for the scientific inquiry that it is. Because grammar is a science that deals with something that is an important ingredient of everyday life, we might hope that it could contribute something of a practical nature to the members of a practical society. If the study of the grammar of English could lead to the solution of some of the linguistic and quasi-linguistic problems that human beings are asked to solve or try to solve, its effectiveness could certainly not be questioned. It is reasonable to believe that a scientific English grammar can be an effective approach in the following areas:

1. Spelling (a quasi-linguistic problem): Inasmuch as our society places a premium on correct spelling, it behooves all of us to learn the not always simple system that characterizes English spelling. If a student has good control of the phonology of English and of the sound patterns which form words, and if he understands some of the historical development of the language, English spelling can be reduced to something like order. A great number of regular and consistent phonemes and spelling associations are found in the system. For example, the phoneme /i/ regularly corresponds to the spelling -ee-. However, it would be naive to suggest that English spelling is mostly phonemic. A good portion of it reflects the derivation of words, and there exist easily defined rules of derivation. For example "donate" was formed from the earlier English "donation," "orate" from "oration," "peeve" from "peevish," and "jell" from "jelly."

A knowledge of this derivation should help a student in understanding and remembering the spelling of such words. Moreover the spelling of derived words often carries the root word as part of their visual appearance although the pronunciation has been lost. For example, the spelling of "objection" preserves its derivation from the noun "object" but the pronunciation, and hence the phonemic spelling /abjeksh n/, does not. In a way we might say that we have a psychological awareness of the derived form which helps us remember how to spell the word. For example, we think the -e- in "object" and the -t- in "metal" though we don't pronounce them. This psychological awareness explains the spelling. The -e- and the -t- are, of course, pronounced in "objection" and in "metallic". We can say, then, that a consideration of the formation of words (morphophonemics) of the language could lead to a clarification of English spelling.

Finally, a good part of English spelling could be explained if not justified by some knowledge of the history of the language. Perhaps few students will spell better for knowing that in early Modern English and in Middle English "beet" and "beat" were pronounced differently and that this historical fact remains in Modern American English spelling. But this knowledge will clear away some of the mysterious fog that surrounds seeming inconsistencies in the spelling system. Seen from a simpleminded phonemic point of view they are of course glaringly inconsistent. But the fault is in the point of view as well as in the system.

2. *Punctuation:* The regular relationships as well as the irregular ones between English punctuation and intonation can also be clarified through a study of the phonology. For instance, the commas which surround nonrestrictive appositives in our language correspond to the slight hesitation which we give them in speaking.

3. *Good writing, speaking, and reading:* If *good* means socially determined correctness, we will have to admit that it would be easier to get up a list of the things ("he don't," the double negative, etc.) that are not admitted to standard English and teach them than it would be to present a whole complex grammatical statement to justify the desired form. But if *good* means effective writing and reading, then it can be said that a scientific grammar, such as the one we are presenting in this curriculum, provides an exceptionally clear and graphic way for showing students how complex linguistic structures are built from simple ones--how, for example, stringy, ineffective writing can be transformed into tight, effective writing. On a simple and basic level it can be shown that

The boy hit the ball.

and

The ball struck the window.

can become, through structural change, "The boy hit the ball that struck the window."

Moreover, by showing the student that it is not always possible to write the way we speak, we can help him avoid many of the ambiguities which are commonly found in writing. Knowledge of the fact that intonation, assertive stress, etc., which help reveal the meaning of spoken language, are absent in the writen language should make him more conscious of the various interpretations which might be put on what he writes. For exanple,

> He sat in front so that he could see the door and not his son.

would never be misconstrued in speaking, for the speaker, by intonation and stress, would make it perfectly clear what he meant. But obviously it can be ambiguous when written.

If it is effective writing that is wanted from language sudy, it should be possible to get better results from a scientific grammar which accurately explains the language. Again if it is correct writing that is wanted, the grammar will show that the dialect differences (regional and social) are only minor differences, and that all of the dialects, the socially preferred and the socially unacceptable, have complexity and have rules. On one language level (the socially accepted and educated) we say "He doesn't." But on another level (the uneducated) "He don't" is always used. Both are meaningful, but unfortunately they are only acceptable in separate social situations.

As far as reading is concerned, the ability to analyze and explain linguistic structures will carry over most into those situations where the student is asked to do just that--to understand rather than to be understood. Incidentally, the formal nature of the poetic structure makes it an ideal place in which to examine the rules and the breaking of the rules of scientific grammar. When Emily Dickinson talks about butterflies leaping off "banks of noon" she is pushing language to a new limit; she is exemplifying a rule of the language by breaking it.

Thus the study of a truly scientific grammar, such as the transformational grammar we propose, can have practical and positive effects. It also lends itself well to the historical study of language. Presumably the historical study of language is justified in that it allows us to read with understanding and some ease the literature of earlier periods. But there are also other justifications. Like the social differences in language, the historical differences will be seen as very slight between one historical period and the next. Only when we look at the opposite ends of the development of a language, for example Old English as opposed to Modern American English, do we see the differences as extreme; yet they are superficially extreme. There is a great deal of phonological difference and some change in the formation of words, but few grammatical categories have been added or subtracted. There is, however, much semantic change through loans of various kinds and semantic shifts of varying kinds and extent. Once it is understood really how little English has changed grammatically over the centuries, the student will begin to understand how language can change without anyone really noticing it. Since the study of regional differences will be correlated with the study of language history, he will also begin to understand the relationship between chronological change and geographical variation within a given language. Regional dialects will emerge not as the result of, say, Southern laziness or perverseness, but as the natural function of time and geographical separation. Once the way the other fellow speaks is seen as natural and not affected, we can expect more understanding to run between the various regions of the United States. But again this is a possible, not a necessary, result of linguistic sophistication. Regional dialects and social varieties are natural results of geographical cleavage and social cleavage; the student should know this, and know it well.

Other matters should be dealt with in the study of the English language. The student should for example know how to handle a dictionary, including eventually all varieties from the vest pocket type to the Oxford English Dictionary. He should know what is in the dictionary, what should be in it, and what should not be there even if it does happen to be there. (It is an uninformed public that feels it is betrayed when a dictionary ceases to prescribe and begins to record usage. The latter job is, after all, the one the dictionary ought to do. Certainly the shortcomings of Webster III are on the side of too little attention to adequate description rather than too much.) This knowledge about dictionaries can best be gotten, not by devoting a given part of the six years (say the second part of the freshman year) solely to dictionary work, but by using the dictionary all the way through as an aid in the study of English. For example, it can be used for its etymological material when language history is being studied, for tracking down word families when derivational spelling is considered, and for levels of meaning when semantics is studied.

Some history of the origin of writing and something about the various major kinds of writing systems should also be included in the course of study. And certainly a good deal of time in the junior or senior year ought to be spent in studying the abstract nature of language, how language is acquired, etc.

The organization of the curriculum dealing with the many topics briefly discussed above is simple; it is a spiral of learning which has two basic characteristics. First, a complete grammar is presented at every level, in every year. It then is complicated from within. Rules are added, rules are reviewed and modified. The grammar grows from grade 7 through grade 12 until it is as complete as any grammar need be, though it is never as complete as the grammar used by any given speaker of the English language. Second, the easy problems are always attacked first; thus for example the Early Modern English of Shakespeare is approached for study only after some fairly sound foundations in Modern American English have been laid down and certainly before Middle English is studied. (Perhaps the proper time for studying Early Modern English or Middle English or American English dialects is when the student is reading Shakespeare or Chaucer or maybe Twain. In this way the historical knowledge will be more broadly based than if a few brief passages of Early Modern or Middle English were the basis of the study.) The principle of attacking the easy problems first is an important one, but the student should never of course be given the idea that he is being sheltered from more difficult problems. It is too easy to say "that won't be studied until you are a sophomore"; it is more difficult, but also more intriguing from the student's point of view, when he has questions, to give him on the spot at least a capsule glimpse of the mysteries of being a sophomore. The student should be aware that what he is being given at any one point is only part of the vast complex system that is the English language and that he will never finish a formal treatment of the vastness.

The outline of the curriculum supported by this prolog and philosophy follows.

The language curriculum for each grade level is divided into that which deals strictly with the grammar and that which is concerned with other aspects of language study--sociological, historical, etc.

SEVENTH GRADE

I. The grammar: A sequence of rules, known as phrase structure rules, that explain the grammatical utterances of the language. These rules lead to kernel sentences--simple, declarative, active sentences which are the basic sentences of the language (there being a finite number of types). All other sentence types are derived from the kernels by processes called transformations. The grammar for the seventh grade is primarily concerned with leading the student to arrive inductively at these rules and to understand the nature of kernel sentences.

(Insofar as definitions are needed for nouns, verbs, adjectives, etc., the definitions of traditional and structural grammar will serve the purpose. Thus it will be possible to build upon what knowledge a student may arrive with. But by the time the student has completed the phrase structure rules which explain the kernel sentence, he should have a deeper understanding of what constitutes a noun or verb and what they do than can be afforded by any simple definition.)

A. The phrase structure rules in this initial presentation of the grammar are a short list of partially ordered rules directed toward distinguishing the main constituents of the sentence--the verb and its auxiliaries, adverb, noun, and adjective--and how they occur in sentences.

1. Five main verb types are recognized.
   a. the verb be
   b. linking verbs--such as seem, become, etc.
   c. mid verbs--such as weigh (as in "He weighs fifty pounds."), cost, etc.
   d. intransitive verbs
   e. transitive verbs

   No subclassification of verbs is presented at this level. The method of approaching the rules governing these verb types is inductive. By asking questions about the way various elements of our language operate, and by encouraging the students to ask questions, the teacher should be able to get the class to write the appropriate rules. For example, examine the following five sentences:

   (1) He was my friend.
   (2) He became my friend.
   (3) He hit my friend.
   (4) He went away.
   (5) He weighed fifty pounds.

By questioning how the verbs in these sentences behave we can discover that only (3) can be made passive; only (1) can invert to initial position for a yes-or-no question; in both (1) and (2) the number of the word to the left of the verb determines the number of the word to the right of the verb (if we change "he" to "they," the corresponding change "friend" to "friends" must follow); (5) cannot be modified by a manner adverbial, such as "slowly," but (2), (3) and (4) can. These and other operations would lead us in a purely formal way to distinguish five main verb types. (The assigning of symbols to the various sentence elements makes it possible to formulate graphically and clearly the phrase structure rules which show the underlying structure of a particular sentence type. Later the use of the same symbols makes it possible to formulate clearly the transformation rules which show how complex sentences develop from kernel sentences). We can, then, formulate the following rules to distinguish the five main verb types:

a) The sentence consists of a noun phrase (subject) and a verb phrase (predicate) which is symbolized as

Sentence ⟶ NP + VP (⟶ means "is rewritten as.")

b) The verb phrase will consist of auxiliaries plus verb. This fact can be symbolized as:

VP ⟶ Aux + Verb

c) Verb will be either a be verb plus a predicate, or some other kind of verb, symbolized as Vrb. Thus:

Verb ⟶ be + Pr (Pr = predicate adjective,
or Vrb predicate noun, or
predicate adverbial)

d) Vrb can be either a linking verb plus predicate or one of the remaining verb types, symbolized as Vb. Thus:

Vrb ⟶ V_{lnk} + Pr
or Vb

e) Vb will be either a mid verb plus a noun or it will be one of the remaining types, symbolized as V. Thus:

$$\begin{array}{lll} Vb & \longrightarrow & V_{mid} + NP \\ & & \text{or } V \end{array}$$

f) V will be either an intransitive verb or a transitive verb plus a noun. This fact can by symbolized in this rule:

$$\begin{array}{lll} V & \longrightarrow & V_{in} \qquad \text{(where NP = direct object)} \\ & & \text{or } V_{tr} + NP \end{array}$$

2. The auxiliary material which occurs in front of the main verb of the sentence is shown to consist of tense, and certain optional elements--modals, the helping word *have,* and the helping word *be*--which occur in that order. The helping verb invariably causes the next verb in the string to take its past participle form (a fact symbolized by *have + en*). The helping verb *be* invariably causes the next verb to take its present participle (or *ing*) form. So the string of symbols for a verb phrase which includes all the possible elements would look like this

   Tns + M + have + en + be + ing + verb

   This is a symbolic description of a verb string like

   would have been running

3. The notion of *adjective* is introduced without any further subclassification in the seventh grade, and only as one form of the predicate which follows *be* verbs and *linking* verbs. The adverb of location is dealt with here also as another form of the predicate following *be* and *linking* verbs.

4. The only other subclass of adverb introduced in the seventh grade is the *manner* adverb. Both here and in later years adverb subclasses are determined on the basis of substituting the appropriate question word. Each adverb leads naturally to a different question word. For example

   He hit it *hard*. (*How* did he hit it? *Hard* is a manner adverb.)

He is in town. (Where is he? In town is a locative adverb.)

5. The noun can be further broken down into finer classifications in the following steps, which we also symbolize:

   a) Nouns will be either countable nouns or mass nouns. That is, they can answer the question how many, or the question how much.

   $$N \longrightarrow N_{cnt} \text{ or } N_{m} \text{ (where } N_{cnt} = \text{countable nouns, and } N_{m} = \text{mass nouns)}$$

   b) Countable nouns can be further broken down into animate and inanimate nouns.

   $$N_{cnt} \longrightarrow N_{an} \text{ or } N_{in} \text{ (} N_{an} = \text{animate nouns; } N_{in} = \text{inanimate nouns)}$$

   c) Animate nouns will be either human or nonhuman.

   $$N_{an} \longrightarrow N_{hum} \text{ or } N_{non} \text{ (} N_{hum} = \text{human nouns; } N_{non} = \text{nonhuman nouns)}$$

   (Mass nouns are distinguished as a type of noun which is always singular. Animate nouns are distinguished as nouns which can follow verbs like "terrify." Human nouns are those about which we ask "who" and "whom." This class will include all the personal pronouns except it.)

II. Social levels: A unit called Varieties of English discusses the differences (largely morphophonemic) that separate the various social levels. Social levels are a natural function of social cleavage. The linguistically astute human being can operate on the level called for by the social situation. The school classroom by definition represents the social level requiring educated speech.

EIGHTH GRADE

I. The grammar: After an appropriate review of the phrase structure rules of the seventh grade, the eighth grade is concerned with an expansion of these rules, and then with some transformation rules, specifically those dealing with passive constructions, questions and several complex transformations involving joining elements of two different sentences, and embedding one sentence in another.

A. Expansion of phrase structure rules: The 18 phrase structure rules of the seventh grade grammar lead to basic kernel sentences, but they are very general rules which leave unexplained many elements in the grammar of the English language. The first units in the eighth grade expand and complicate some of the rules. The purpose in this refinement of rules is not only to give a fuller understanding of important elements of our language but also to foster in the student a questioning attitude toward parts of his language and an appreciation of ways in which the rules which describe the language can be formulated.

1. The first expansions add the two optional adverb classes--time and locative, or place. The subclassification is again made on the basis of the kind of questions they lead to--when? and where? Students are led to discover that these elements may optionally occur in any sentence.

2. Next some of the verb classes are further subdivided. The general class of intransitive verbs is broken down to show that among intransitive verbs is a class which occurs with adverbs answering the question "to what place?" This subclass of adverb can be called a directional adverb. It is different from the locative adverb which answers the question "in what place?" The difference in the two can be seen in the following sentences:

    The cat is sleeping on the table. (at what place)
    The cat ran to the barn. (to what place)

    Only a small class of intransitive verbs occurs with the directional adverb. A rule formalizing this breakdown can be symbolized in this way:

$$V_{in} \longrightarrow \left\{ \begin{matrix} V_i \\ V_{idir} + Dir \end{matrix} \right\}$$

3. A final expansion of verb classes in this year is concerned with the linking verb. This class is subdivided on the basis of those verbs which occur with manner adverbs and those which do not. This can

be illustrated by the fact that we say

He became president willingly.

but not

*He seemed tired willingly.

Students are led to write a rule which indicates that there are the two subclasses.

$$V_{lnk} \longrightarrow \left\{ \begin{array}{l} V_{lac} + (Man) \\ V_{lst} \end{array} \right\}$$

(Where V_{lac} stands for active linking verbs which occur with Manner adverb, and V_{lst} stands for static linking verbs.)

B. Transformational rules: The phrase structure rules, both those of the seventh grade and those expansions found in the eighth grade, lead to kernel sentences. That is, they explain elements found in basic English sentences, but they do not explain the questions, passives, negatives, and other more complicated structures which form the language we use every day. Kernel sentences become the complicated sentences of our language by transformation. The processes involved in transformations are orderly and it is possible to indicate them by clearly defined rules which describe the various steps. In the eighth grade we are concerned with two kinds of transformations--single-base operations on one sentence and double-base operations in which two sentences become one.

1. Single-base transformations: The eighth grade covers only two single-base transformations, but they are important ones and account for many of the sentences of the language.

   a. The passive transformation. The rule for this transformation, like all the rules, will, we hope, be written by the class on the basis of its experience with the sentences. The rules explain the exact structural change involved in deriving the transformed sentence. For instance,

      The man ate the orange.

   becomes through clearly definable structural changes

      The orange was eaten by the man.

Experience with sentences of this general type should lead to the general rule:

Noun phrase 1 (subject) + verb + Noun phrase 2
(object)

becomes

Noun phrase 2 + be + verb + by + Noun phrase 1

(Note: It should be pointed out that for the sake of brevity and simplicity in this outline we are leaving out a great deal of information which the student himself will get. For instance, in this outline when we have symbolized sentences, as above, we have ignored the complicated but essential matter of tense, which is always shown in our language by the first word in the verb phrase and must always be indicated in any accurate description of an English sentence.)

b. Question transformations: Question transformations are arrived at by examining what happens to kernel sentences when they are turned into various kinds of questions. For instance, by reversing the subject and the first word of the verb string in the following sentences, we produce sentences which might be called yes-or-no questions, because they call for that kind of answer.

John has made the touchdown. ⟶
Has John made the touchdown?

Mary is running down the street. ⟶
Is Mary running down the street?

George will sleep all day. ⟶
Will George sleep all day?

(The symbol ⟶ indicates "becomes by structural change.")

To form yes-or-no questions from sentences which have only a single item in the verb is more complicated. What happens, for instance, when the following sentences become yes-or-no questions?

John made the touchdown. ⟶
Did John make the touchdown?

Mary ran down the street. ⟹
Did Mary run down the street?

It is possible to lead the student to see that two things have happened. 1) "Did" has been added and now indicates the tense; and 2) the subject and at least part of the verb have traded places. By moving the symbols for the basic kernel sentence around, it is possible to formulate a graphic rule.

NP + tns + verb + NP ⟹
Tns + do + NP + verb + NP

Similarly, other kinds of question transformations can be symbolized and the rules for what happens can be formulated. Thus we can transform

John has made the touchdown. ⟹
to
Has John made the touchdown?
to
What has John made?
to
Who has made the touchdown?
And
Mary ran down the street. ⟹
to
Where did Mary run?

One aim of this unit is to illustrate the fact that a basic relationship exists between all kinds of questions. Finding such relationships is what makes it possible to show how a general transformation rule can account for many kinds of sentences.

2. Double-base transformations: These transformations explain how two sentences are combined to form more complex utterances. We deal with two kinds in the eighth grade.

   a. Conjunctive transformations: These transformations explain how sentences like the following pairs become, through conjunction, transformed sentences.

$$\left.\begin{array}{l}\text{Bill went fishing for trout.}\\ \\ \text{Joe went fishing for trout.}\end{array}\right\}\longrightarrow\begin{array}{l}\text{Bill and Joe}\\\text{went fishing}\\\text{for trout.}\end{array}$$

$$\left.\begin{array}{l}\text{Florence washed the dishes.}\\ \\ \text{Florence dried the dishes.}\end{array}\right\}\longrightarrow\begin{array}{l}\text{Florence washed}\\\text{and dried the}\\\text{dishes.}\end{array}$$

$$\left.\begin{array}{l}\text{He had prepared ham.}\\ \\ \text{He had prepared eggs.}\end{array}\right\}\longrightarrow\begin{array}{l}\text{He had prepared}\\\text{ham and eggs.}\end{array}$$

etc. It should be fairly easy for students to write the rules for these conjunctions. For instance, the sentences of the first pair are symbolized in this way:

$$\text{NP}_1 + \text{verb} + \text{NP (object)}$$

$$\text{NP}_2 + \text{verb} + \text{NP (object)}$$

The rule for the conjunction can then be symbolized in this way:

$$\text{NP}_1 + \text{and} + \text{NP}_2 + \text{verb} + \text{NP (object)}$$

The examples we have used here are, of course, extremely simple, but the curriculum is designed to work from the simple to the difficult and in each unit there are exercises of varying difficulty which should provide work for students of various levels of ability.

b. Embedding transformations: These transformations are at once more difficult and more interesting. A good deal of time in the eighth grade is spent on adjectival subordination, which is one form of embedding, and on possessive embedding.

For example, if we are given two sentences, one of which is of the form subject + be + predicate adjective, and the other of which contains a noun which is the same as the noun subject of the first sentence, then the first sentence can be embedded in the second sentence in the following steps:

The house is green.
I live in the house. } →

I live in the house which is green. →

I live in the green house.

This process, like all the others, can be expressed in the form of a rule by using symbols to show exactly what has happened. This is an example of adjective embedding.

Or, if we are given two sentences, one of which is of the form subject + have + object, and the other of which contains a noun which is the same as the noun object of the first sentence, then the first sentence can be embedded in the second in the following steps:

Harry has a book.
The book is exciting. } →

The book which Harry has is exciting. →

The book Harry has is exciting. →

Harry's book is exciting.

Again, in the eighth grade grammar, students are asked to examine a number of sentences of this kind and to analyze what has happened in each step. They are then asked to write the rule which describes the process. In so doing, they come to have a better understanding of how the notion of "possessive" enters our language and how a possessive construction has come from two kernel, or basic, English sentences.

II. The general language material for this year is found in two units--one on phonetics and one on the development of writing systems. The goal of the first is simply to teach the phonetic alphabet and to make students aware of the nature of sounds of their language and the relation of sounds to language. The unit on writing systems is a brief history of the development of an alphabetic script.

NINTH GRADE

I. The grammar: The whole grammar is again reviewed and complicated. The complication features a further breaking down of verb classes, particularly the introduction of verbs which take indirect object, verbs which have particles, verbs which appear only with prepositions, and those which take directional adverbs (other than the intransitive directional verbs discussed in the eighth grade). A unit on the determiner expands the rules on the noun phrase, and there is an additional unit on the question. The year's work is completed with the introduction of the negative.

A. Expansion of the transitive verb.

1. The indirect object verb is one of many classes of transitive verbs. The student is led inductively to ask questions about how various verbs behave and to classify them according to their behavior. For instance, he is asked to examine sentences like the following:

Jeremy hit the ball.
Jeremy gave me the ball.

On the basis of what happens when these are made passive, it is possible to characterize the difference. The first can become passive in only one way, but the second can form two passives.

The ball was hit by Jeremy.

but

The ball was given me by Jeremy.
I was given the ball by Jeremy.

This is a distinctive feature of a certain class of transitive verbs which we call indirect object verbs.

2. Another class of transitive verbs are like the ones found in the following sentences.

He looked up the number. ⟶
He looked the number up.

The boy put on his shoe. ⟶
The boy put his shoe on.

Jane took off the cover. →
Jane took the cover off.

The man looked over the business. →
The man looked the business over.

Verbs like the ones in these sentences occur with movable words (those like up, on, off, and over) which are labeled particles.

3. Other transitive verbs occur with prepositions, which differ from the particle in not being able to move beyond the object. For example

The girl looked at the picture.
Mary flirted with the boys.

In these sentences at, with, up, and on are considered part of the verb because the verbs, in the sense they are used in here, would not appear without the prepositions.

4. The final class of transitive verbs considered in this year is the one which occurs with directional adverbs. In the eighth grade we developed the notion that certain intransitive verbs occur with directional adverbs, those which tell "to what place." Now we develop the notion that certain transitive verbs may also occur with this kind of adverb. For instance,

He pushed the cart to the store.

After students have distinguished these various classes, they are led to write a symbolic rule which summarizes their observations.

B. The third unit of the ninth grade grammar deals with the determiner, that element which precedes the noun in a noun phrase. The material which precedes the noun in English sentences is varied and fairly complex. In this unit we limit the discussion only to an examination of articles, distinguishing between the definite the and the indefinite a/an or some. The development of the notion that a/an and some are really three forms of the same element introduces the student to an important principle for making linguistic distinctions. That is, if two items always occur in the same position--as a/an and some before nouns--and yet are not interchangeable, we can conclude that they are two forms of the same item. That is, a/an never occur where some does.

C. The organizing device of complicating from within the grammar of previous years is especially well illustrated in the ninth grade unit on the question transformation. This device enables us to incorporate as we progress the latest linguistic concepts of this kind of grammar. In the ninth grade we account for the fact that there is an underlying difference between such sentences as

He swiped the cookies.

and

Did he swipe the cookies?

though they may have the same phrase structure pattern. The difference is the ultimate direction of the sentence. One becomes a question and one doesn't. If this notion is accounted for at the beginning of the rules describing kernel sentences, by the addition of an optional symbol, this symbol can then indicate that transformation will produce the question. Thus we can say that a sentence is made up of a Noun Phrase and a Verb Phrase and tha it may become a question.

D. The final unit of the year shows how the negative word not appears in sentences. By examining many negative sentences, the student is led to observe that not appear after the first auxiliary word of the verb string, if one exists, or after a form of do if it doesn't. For exampl

He has run fast. → He has not run fast.
He is running fast. → He is not running fast.
He will run fast. → He will not run fast.
He runs fast. → He does not run fast.

The optional symbol Neg is also placed in the first rule to account for the fact that any sentence may be negativ.

Though not is only one form of the negative, it is the most common form, and this introduction to the complexities of negative sentences should give the student the information for further investigation at a later time.

II. General Language Material: A unit on lexicography and one on the history of the language completes the language material for the ninth grade in this curriculum. The lexicography unit discusses the making of dictionaries and opens up the question of the authority of the dictionary. The history unit is tied closely to the Shakespearean play being read in the literature curriculum and is concerned chiefly with the syntax of Elizabethan English. If the students have been well grounded in the syntax of their own language and the process of transformations, the comparison with the structure of Shakespeare's English should be entirely possible and very interesting.

TENTH GRADE

I. The grammar: The tenth grade grammar, after the necessary review, further expands the transitive verb class to include complements. Other units deal with the noun clause, the reason adverb, and the imperative. The latter is built on concepts introduced in the question and negative units of the ninth grade.

A. The Reason Adverb

The material in this unit introduces the reason adverb. It will be developed more completely in a comprehensive unit on all adverbials in the eleventh grade. In general, reason adverbs are shown to be those which lead to the question why?

We took the trip for fun.
Why did you take the trip? (For fun is a reason adverb.)

B. The Complement Verb

A certain class of transitive verbs is often found with complements which are themselves parts of other kernels. We are concerned with identifying these verbs and discovering the transformations by which the complements get into the sentences. For instance we inquire how

We elect John.
John is president. becomes

We elect John president.

Other examples of this kind of verb are seen in the following sentences.

I consider him a genius.
The queen dubbed him a knight.
Jack painted the fence white.

The teacher forced him to go.
We believed him to be honest.

It is possible to show how each one of these sentences is a transformation from two kernel sentences. The students are led to understand the exact steps by which the sentence is derived and to formulate a rule to describe the process.

C. Review of Conjunctive and Embedding Transformations
In preparation for the unit on the noun clause, this unit reviews briefly conjunctions and relative clause embeddings leading to adjectives, appositives, and possessives.

D. Noun Clauses
This unit first illustrates how noun clauses are the result of embedding one kernel sentence in another. For example

$$\left.\begin{array}{l}\text{It is true.}\\ \text{He is here.}\end{array}\right\} \longrightarrow \text{It is true that he is here.}$$

By experimenting with various sentences the student is led to see that noun clauses can be embedded only in certain kinds of kernels. In making this discovery the student also discovers a particular class of nouns which can occur opposite a noun clause in a sentence with be for the verb. For example, we say

That he will be elected is a fact.

But we don't say

*That he will be elected is a book.

nor

*That he will be elected is a mind.

The student is also led to see that such noun clauses occur opposite a certain class of adjective.

That he will be elected is true.
. . . is certain.
. . . is obvious.

but not

*That he will be elected is happy.

Finally, the work with the noun clause reveals a special class of transitive verb which requires, as a direct object, nouns which are animate. For example

That he might flunk terrified the boy.

II. General Language Material: A second unit on the language of Elizabethan England makes up the general language material of the tenth grade curriculum. It is again correlated with the Shakespearean play taught in the literature curriculum and deals not only with the syntax of the period as it can be explained in terms of transformational grammar, but also with a study of the phonological aspects of Elizabethan English, how it was pronounced and how the pronunciation differed from that of modern English. The student should have a firm enough grounding in the grammar of his own time to make this a revealing study for him. He will be able to make his own comparisons and contrasts and be led to form some general observations about the way language changes.

ELEVENTH GRADE

I. The grammar: Only two units on formal grammar are offered in the eleventh grade: one on adverbial clauses and one on derived adjectives. The remainder of the year's work is concerned with some larger theoretical aspects of language growing out of the work of the previous four years: what language is and how it is acquired; the meaning of deep structure and its relation to how we understand sentences. His knowledge of underlying structure and transformations should enable the student to consider these questions.

A. Introduction to the Student
This introductory unit discusses the question of what language is and how it differs from the communication of animals. This is done by considering some of the characteristics of language: the fact that it is a two-way form of communication (humans are both speakers and listeners.); that it is creative (humans can create and understand new sentences.); that it is complex; that it is based on abstract symbols; and that one generation acquires it from another by learning, not by instinct. The student is asked to consider the relation between these facts and the meaning of being human.

B. The Adverbial
This unit is about the adverbial clause. Though the student has been introduced to various kinds of adverbs during his earlier years, this is the first formal treatment of the adverbial clause. The unit deals specifically

with those clauses related to time and place. These are related to embedded adjective clauses. They are, therefore, just another example of an operation the student first met in the eighth grade. For example:

I finished the work when you were gone.

is derived from

I finished the work at the time. →
You were gone at the time.

I finished the work at the time at which you were gone. →

I finished the work when you were gone.

The first *at the time* is deleted, and the second becomes *when*. This particular derivation also makes it possible to discuss an important linguistic principle: that nothing which cannot be reconstructed can be deleted from a sentence. In *I finished the work yesterday when you were gone*, *yesterday* cannot be deleted.

C. Some Derived Adjectives

It has always been troublesome to try to explain what *interesting* is in *The book is interesting* or *The interesting book is my father's*. Why is it possible to say *The purring cat*, *the interesting book*, and *the very interesting book*, but not *the very purring cat*? This unit deals with the problem and offers an explanation. Words like *interesting* are derived by means of transformations from another sentence. For instance, the derivation of *The interesting book will be reviewed* is:

The book is interesting. →

The book is interesting to someone. →

This can then be embedded as a relative clause in

The book will be reviewed.

The book which is interesting will be reviewed. →

The interesting book will be reviewed.

Words like *interested*, *terrified*, etc., are derived in the same way from the passive.

Something terrified the boy. ⟶

The boy was terrified. . . .

This can then be embedded in another sentence by a relative clause embedding.

The boy who was terrified. . . . ⟶

The terrified boy. . . .

An interesting observation about the class of verbs which require animate objects develops from this unit. It is just this class of verbs that become derived adjectives.

D. Deep and Surface Structure
One of the things that a generative transformational grammar does is offer an explanation of why we can understand (interpret) sentences. Why, for instance, do we all know that the following two sentences are not alike although they appear to be the same structurally, at least on the surface?

(1) Joe was difficult to teach.

(2) Joe was anxious to teach.

The concept of deep structure offers the explanation. We all know that in 1) someone teaches Joe. In 2) Joe teaches someone. In other words we are aware of the deep structure. Since this is a rather fundamental concept in the grammar it is important to make the student aware of it. He has been working with underlying structure. Now he will be given an opportunity to see the significance of it in explaining what it is that he "knows" about his language. Among other things, the unit will deal with ambiguity and with the reason we know an active and its corresponding passive to be synonymous.

II. General Language Material: The general language material for this year is optional. A large unit on the history of English, with emphasis on Old and Middle English, has been written for the twelfth grade. It divides conveniently into two parts, that dealing with the external influences on the development of our language, and that dealing with the actual historical development of the language itself. Teachers who like, and who have time, may teach the first part in the eleventh grade. For a discussion of the whole unit see the section in TWELFTH GRADE in this outline.

TWELFTH GRADE

I. The grammar: There is no formal presentation of grammar in this year. The student will have an opportunity to make use of the knowledge he has of syntax in considering other aspects of language.

II. General Language Material: The student considers in some depth the difference between grammar and usage and works with a variety of usage problems. And he has an extensive unit on language history.

A. A Mature Look at Usage
From grade 7 on, this language curriculum has attempted to develop in the student an awareness that language is something that human beings use. He has learned a great deal about the structure of that language. He has also learned that language can be used in a variety of ways depending on time, place, circumstance. He should now be ready to think in a mature way about matters of usage and to consider them in perspective. This unit emphasizes the fact that usage is not a matter of absolute right or wrong, but a matter of appropriateness. It attempts to give the student some notion of how he can determine what is appropriate and it considers some common usage problems that students should be informed about by the time they are ready to graduate from high school.

B. History of English
This unit is the last in the sequence of language history units which began in the eighth grade with a history of writing systems. In grades nine and ten, students studying this curriculum found out something about the English of Shakespeare, its vocabulary, syntax, and phonology. They found how it differed in these respects from their own language. This unit is concerned with Old English and Early Modern English--the English of Beowulf and Chaucer.

This early history is considered from two viewpoints--internal and external. The external history treats the historical events and influences which affected the course our language took. This part of the unit may be taught in the eleventh grade.

The internal history deals with four aspects of Old and Middle English: the spelling, the sound or pronunciation, the grammar or syntax, and the vocabulary. Of course it does not offer a complete treatment of any of these but does give enough to enable the student to see that his language has changed and that it has changed in regular ways. Whenever possible the approach is inductive. That is, the student is given samples of Old or Middle English and asked to draw certain conclusions. The unit concludes with a section on the comparative method which shows how linguists have discovered what earlier forms of a language were and makes some comparisons between English and related languages.

CONCLUSION

The language curriculum which is being developed is based on the principle that language is transformational in nature. We feel this gives a sound and accurate explanation of our language. One of the principles of such a grammar is that it is not possible to write a complete grammar of English or any other language because language is as infinitely complex as the human creature who uses it. We feel, however, that transformational grammar offers an excellent method of explaining this very complexity and gives us an instrument to describe it.

We are more interested in having students gain some understanding of language, and specifically their own language and how it develops and works, than having them memorize rules. We feel that such an understanding should give them the knowledge of language that will make the rules easier to learn and to retain, because they will be based on comprehension.

This is an evolving curriculum, and the outline we present here is subject to change based on development of new theory, on experience in the classroom, and on work with teachers of students in the junior and senior high school.

A CURRICULUM IN RHETORIC

The purpose of the entire curriculum in rhetoric is to teach students to communicate effectively. We call our subject rhetoric because this term is broad enough to include both written and spoken uses of the language, yet does not, as the word communications sometimes does, imply that the program will be concerned to a great degree with journalism and the mass media.

Both composition and communication are, however, closely synonymous with our term, rhetoric, for the student is consistently encouraged to look upon rhetorical discourse, whether written or spoken, as something which must be "composed", i.e., deliberately and thoughtfully fashioned, and, at the same time, as an act of "communicating," which must ultimately be judged by its effect upon an audience.

Some Underlying Notions

To write or speak effectively, a student must have developed a number of skills, cultivated a set of habits. The cultivation of these habits is the goal of the rhetoric program. And with the goal thus defined, it is apparent that certain other practices have had to be rejected. For example, we have not been satisfied with touching lightly over a wide range of apparently unrelated topics. Rather, we have been most concerned with letting the student see the connection between the topics chosen and any rhetorical purposes that could conceivably be his own. We have not seen fit to treat "correctness" (commonly ossified into a series of sterile and groundless "rules") as an end in itself. Rather, we have considered correctness as an adjunct to the main job of communicating a given set of ideas in as effective a way as possible. For example, we think that the teaching of usage, spelling, and punctuation makes more sense when approached from the standpoint of effectiveness rather than from that of correctness. Further, we have not been concerned that the student carry away a particular theory of rhetoric. Rather, we hold that all aspects of the curriculum must justify their place by promoting effective writing; we presuppose that rhetoric is an art rather than a science, and its methods are thus more likely to be eclectic than rigidly systematic. This is the sort of course in which the student's success is judged not merely by what he knows, but by how well he practices a specific art--the art of communicating in language.

When a curriculum takes this direction, the thinking of students and teacher is not likely to be hemmed in by categories, specialized terms used to designate "subjects," the "mastery" of which is held to be the mark of progress in learning. We believe that rhetoric is a unified art and that the student should always be conscious of that art in its unity and totality. To be sure, education proceeds sequentially and any program must proceed through a series of shifting emphases. One kind of problem may appear to be neglected while another kind is being intensively pursued. But the unity of the rhetorical act is constantly emphasized. The few basic terms which have helped to shape this curriculum refer only to aspects of the total art of rhetoric. The student is encouraged, not to think in terms of labels and categories, but to realize that in his writing he has a particular end in mind and that there are particular means by which it can be achieved. He is made aware that the few terms which are used to give order and disciplined sequence to the curriculum are not isolated entities but that they overlap, casting light upon one another, and that they indicate an emphasis or a direction for the student, not an airtight compartment of learning to be completed and then abandoned in favor of something totally new.

One term undergirds the entire curriculum, no matter what kind of rhetorical problem confronts the student at any particular time. That term is purpose. Effective communication is never purposeless; hence, the student should have a clear notion of the rhetorical purpose of each piece of writing. He should see that the procedures and language of rhetoric are chosen and shaped by the purpose which finally controls what he has chosen to do.

It follows that, in the classroom, an awareness of purpose should be present in every assignment. Far too many English textbooks ignore this fact. For example, on the subject of complete sentences, their pattern of reasoning goes something like this:

1. To write well (silent assumption: We all want to) one must follow the rules.

2. There is a rule (never mind whose rule, or whether it is valid or not) that writing should be in complete sentences.

3. Therefore, you're going to learn what a complete sentence is and your sentences are going to be complete!

The pattern needs to be reversed to something that is comprehensive and purposeful to the student:

1. You have discovered that it is useful to write effectively.

2. To write effectively, your units of punctuation must carry the greatest amount of meaning possible.

3. Now, let's explore what kinds of punctuation units succeed in conveying meaning and what kinds fail. Why are some "complete sentences" less effective than some incomplete sentences and vice versa? Why is "Stop." for many purposes much better than "I should like to request that you desist."?

> Why is "Nonsense." a fuller communication in some circumstances than "I don't believe a word you're saying."? On the other hand, why is an incomplete sentence like "Despite all of the help which we could give him." likely to puzzle and annoy a reader, and thus frustrate communication?

Along the same lines, we think that the assignments that students encounter should not appear to arise mysteriously out of the mind of the teacher or textbook writer. In this curriculum, we have tried to develop assignments not as mere routines which are "good for" the student, but as procedures by which specific ends can be achieved; and, of course, the more attractive and genuine the achievement appears, the more energetically the student will tackle the job of bringing it about. Rather than being assigned "My Vacation Trip," for example, students should pursue topics like "Why I'll Never Go to ______________ Park Again," or "The Best Vacation Spot in Oregon," where the *purpose* of the writing--the effect to be achieved--can be part of the student's incentive for writing. Nor is awareness of purpose reserved for some such special category as "persuasion." On the contrary, every kind of activity involved in composition--defining a word, constructing a sentence, choosing a topic, revising a paragraph--is purposeful, and the student is constantly encouraged to regard it in this light.

Unlike some other skills, piano playing or carpentry, for example, rhetoric is an inventive art at even the most elementary level. Drill, in the sense of merely repeating what others have written, can never lead students to the fundamentals of composing. Even the beginning writer must put things together--words, ideas, experiences, arguments--that have never been put together before. It follows that training at all levels of a rhetoric curriculum must include training in invention, invention of ideas and of arrangements of ideas, of phrases and sentences, and of relationships between all these and different audiences. It is especially tempting, when dealing with "ordinary" students, to contract our view of our task to "getting a decent sentence out of them with a subject and a verb." But to do so is to frustrate the real purposes of a rhetoric curriculum. In the first place, students will not learn to write real sentences until they have learned to devise real thoughts. And in the second place, even if we could teach a kind of respectable prose style without teaching students to think, we *should* not: the teacher of rhetoric influences, in no small measure, the very quality of life which will be led by those in his classes. Unless we are ready to give up democratic education, we must really educate.

To put it simply, one writes or speaks only as well as one thinks. The art of rhetoric is not practiced in a vacuum, but depends upon habits of observation, discrimination, and imagination--the skills of understanding about the world or whatever part of it one chooses to communicate about. A thoughtful author can write a lively, original work about a common, even threadbare, subject because he sees and understands the subject in a lively, original way, not because he has a knack for a mysterious process called "composition." And his seeing and understanding are strengthened by the ideas he has accumulated through experience, reflection, and above all, wide reading.

The teaching of communication is a teaching not only of language and of methods of thought; it is a teaching of how to affect other people through language. The word effective presupposes a reaction upon someone, somewhere. Too often, we believe, have students followed assignments without any awareness of their audience, almost as if their compositions and speeches, once completed, were to be dropped down a well. In the Oregon Curriculum we have assumed that if we want students to compose effectively they must face questions of audience from the very beginning. And since the effective writer always, to some extent, takes his audience into account, we have felt that it is unsound to have all writing aimed implicitly or explicitly at only the teacher. Instead, we have tried to emphasize the importance of addressing various audiences--oneself, one's fellow students, audiences outside the classroom--as well as the teacher.

A Sequential Progression

Everyone who has ever pondered the communicative act has realized that a writer requires a great many skills, all functioning at a rather high level of proficiency, before he can produce even a mediocre bit of prose. As teachers of composition we have often found ourselves going in circles, saying things like, "How can I teach my students to think clearly and express themselves unless their organization, diction, and sentence structure are adequate to convey their ideas?" and conversely, "How can I teach organization, diction, and sentence structure when their thinking is illogical and when they seem to have nothing to say?" We want our students to start writing, as someone has said, like the trains in algebra problems--at sixty miles an hour. But how can we teach writing under such circumstances? Is there an underlying structure to composition, which can be identified and taught simply in the early years and then, as Jerome Bruner describes it in The Process of Education, repeated in spiral fashion with increasingly sophisticated applications during the following years? In spite of the complexity of the activity of composing, we believe that there is a teachable structure underlying it, and that Bruner's concept of the spiral accurately describes the process of accretion by which the student's ability to compose can deepen and mature as he moves along through the six years of the curriculum. The recurring terms by which we have structured the rhetorical act are substance, structure, and style. Substance is concerned with exploring in a responsible and even systematic way the world of facts and ideas which form the raw content for the act of communication. Structure is concerned with how to give organization and development to the substance chosen. Style deals with how to understand and use the special, smaller qualities of language which will make the composition better, i.e., which will help it to achieve most completely the desired rhetorical purpose. We believe that, along with the attendant considerations of purpose and audience, anything that goes on when we compose can be subsumed under one of these three divisions, and that a teachable--and learnable--rhetoric can result from a systematic progression within them.

Substance, the "What's it about?" of communicating, calls into play the first major set of skills. What this curriculum would call "discovery of ideas" begins in the seventh grade as a natural component of story-telling rather than as a separate discipline. In the total curriculum, however, it poses ever-increasing demands upon the student's ability to understand, and its materials move from the familiar to the novel, from the concrete to the abstract, from the simple to the complex--developments reflected, in turn, by the increasingly sophisticated levels at which the communicating itself takes form. This does not mean that, as the student develops, he will move from a totally "subjective" to a totally "objective" view of reality. His writing and speaking are expressions, inevitably, of what he thinks and is. Writing and speaking, uniquely, are highly individualized processes for which principles of effectiveness can be identified and taught; but they are processes which cannot be dissociated from the identity of the student. And, in this sense, part of the context of communication is always the communicator himself.

What the student is invited to think of as "development of ideas" is what we would call structure and is concerned with the arrangement and emphasis of the major elements of discourse, the events, propositions, problems, and so on, whose ordering accounts for the fundamental shape of any communication. The particular skills required in achieving effective structure are those of selection, arrangement, and development, the supplying of evidence or example or elaboration. Perhaps these procedures are not very different from those by which the student has explored the subject of his writing, but here they become the actual elements of composition because they are controlled by a purely rhetorical purpose--persuasion, instruction, entertainment, or comparable goals--which must be defined in terms of an audience.

The final set of skills has to do with the unique language choices which we consider within the term style. The study of language necessarily involves the knowledge of many details, but the study of style--that is of words, sentences, and more complex linguistic relationships--is not, within the rhetoric curriculum, taken as an end in itself but as an approach to the basic elements of which the art of communication is composed, and as a means of improving the student's own stylistic performance.

The nature of learning requires that one kind of skill be temporarily stressed at the expense of other kinds. But within the rhetoric program for any one year, each of these three major areas of concern--substance, structure and style--reappears, although at progressively more advanced levels of treatment and not always in simple and clear-cut fashion. Indeed, the curriculum, from the beginning, does not treat these areas as totally separate or irrelevant, but as the discernible segments of the art of rhetoric, all of which must contribute to an effective act of communication.

A Look at the Grades

GRADES SEVEN AND EIGHT

The seventh grade rhetoric curriculum begins with a short orientation unit. In this case, the "orientation" is not an overview or generalized introduction; instead the unit seeks to make a simple but profound point: that the language which the student has long employed as effortlessly and uncritically as he has used his arms and legs is always, although he may never have realized it, used for a purpose, and that the rhetorical effect of his language determines whether or not he succeeds in this purpose. If the student begins to see that purposes--worthy and well-intentioned though they may be--may fail because of the inappropriateness of his language to a particular situation, he is on the way toward an understanding of what skill in language can do for him.

Just as purpose undergirds all other aspects of the rhetoric curriculum, so, then, is its consideration appropriate to the opening unit. But purpose cannot exist by itself. It grows out of convictions which the student develops as he comes to know more about himself and the world around him. It attaches itself to real topics and feelings. Thus, the primary emphasis in grade seven is upon the student's discovering and developing within himself these raw materials, the reservoir of ideas, which are significant to him and which he wishes to make meaningful to others. The second, and main unit, then, is called "Finding and Developing Ideas," a title intended, of course, to reflect the curriculum's constant concern with substance and structure. The processes of "finding" (substance) and "developing" (structure) ideas are not sharply distinguished in the seventh-grade curriculum. This is not, we believe, the place to stress wide-ranging inquiry or to insist upon rigorously reasoned prose, but instead to encourage the purposeful selection and arrangement of materials which lie close at hand. In developing the young writer we usually need to convince him that familiar materials within his own experience--animals, people, places, events--are significant and worth expressing to others. For most students we need to begin by encouraging verbal facility, not discouraging it; there will be plenty of time later to trim the sails, but first there must be sails to be trimmed. The main form within which the student is asked to work here is the relatively simple structure of narrative; the purpose which governs selection and order is not elaborately rhetorical nor externally imposed, but calls into play his ability to communicate the sources of his own interest and satisfaction.

Within the unit on "Finding and Developing Ideas" are four sections: Using Thurber's "Snapshot of a Dog" and a seventh grader's description of his dog as models, Part 1 asks the student to characterize a pet or animal through the use of details which establish a vivid and unified impression. Part 2, taking examples from Mark Twain, Emily Dickinson, Alexander Pope, and others, encourages closer perception by the student of what he observes around him and shows him how the use of details can reveal and convey a particular attitude toward a subject. Part 3 examines narrative, with selections from Kathryn Forbes and Lincoln Steffens, to show how a simply structured incident can create a sense of suspense and climax, and how use of details increases a reader's involvement in, and understanding of, the narrative. Part 4 applies the principles learned in the preceding lessons to a structured, fanciful narrative in which the students are, after preparation, encouraged to use their own invention. This sort of imaginative writing is, we believe, an important adjunct to the non-fictional forms. Though we are not trying to make "creative writers"--novelists, dramatists, poets--out of all our students, every teacher knows that good writers of the kind we are working for must be creative in the sense of being able to transform their own experience, imaginative as well as real, into something understood, structured, made available and meaningful to others. And if they are to be creative at eighteen--or thirty-eight--their creative needs and interests must be fed from the earliest years.

Throughout this and the other parts of the rhetoric curriculum we insist upon the test of effectiveness. Two questions which are always at our lips are "How effectively does this passage do what you want it to?" and "How can it be made more effective?" These questions are particularly central to the considerations of the two seventh grade units on Style, one entitled "The Rhetoric of the Sentence" and the other "Diction." The phrase "Rhetoric of the Sentence" is intended to make clear the distinction between the grammatical approach to syntax--the possible ways of saying something, and the rhetorical approach--the most effective way of saying something. At the same time, the knowledge of transformational grammar gained by this time in the language curriculum provides help here by giving the student a terminology and an awareness of sentence structure so that he can proceed with his rhetorical examination. Analysis of sentences, then, begins in the rhetoric curriculum from a consciousness of their rhetorical purpose. An analogous emphasis marks the approach to vocabulary and the use of particular words. The power and fascination of individual words is stressed (for a word, taken by itself, is not meaningless), but here again, "style" is seen as the operation both of individual words and of the larger constructions of which they are a part.

In neither the seventh nor the eighth-grade curriculum does spoken--as opposed to written--communication occupy a fixed and exclusive place in the year's program, although there are specific speaking assignments. We have felt that, as the student begins to explore the three principal areas of substance, structure, and style, distinctions between speaking and writing are secondary and might prove confusing. But to say that the distinction between speaking and writing is not of critical importance at this stage is not to minimize the importance of both modes of communication in the program, nor is it too early for the student to encounter certain facts about the special challenge of speaking. We have felt that the teacher's use of oral communication in the exercises should occur under circumstances which he is best competent to judge but that the use of such assignments should certainly be systematic and progressive. The curriculum, therefore, includes a Teacher's Handbook on Speech for grades seven and eight which, without precisely locating speaking assignments in the program, offers fairly explicit suggestions as to their nature and arrangement.

Not only formal speaking but class discussion is an important medium for verbal communication. Like any other mode of communication, group discussion can be either formless and fruitless or systematic and profitable. In democratic societies, a very common form by which community discussion proceeds is prescribed by the rules of parliamentary procedure. In most school systems today, the seventh and eighth-grade students are, through various student organizations, encountering these rules, which serve to illustrate the way in which spontaneous, informal communication can gain effectiveness by adhering to principles of form. The seventh-grade curriculum includes materials on parliamentary procedure, again to be introduced at points which the teacher judges to be most appropriate. And the student should be made to feel that parliamentary procedure does not involve merely a set of "rules for conduct" (although, to a respectable extent, it does) but that here, as in other kinds of communication, form is a rhetorical consideration, a means of "getting somewhere."

In the eighth-grade curriculum the "Discovery of Ideas" (the approach to the substance of rhetoric) and the "Development of Ideas" (the problem of structure) continue to proceed concurrently. In the seventh-grader's search for the materials of composition, the student's own experience and point of view are at the center of attention. In the eighth-grade unit, the context on which the student draws for his communication is progressively expanded, more systematically examined, and, in a way, "depersonalized," since the student's own experiences and beliefs are no longer the single source of his ideas. He is encouraged to begin discriminating between matters of sheer opinion and commonly accepted "fact"; he sees that the different way in which we respond to events and problems very basically affects the way in which we speak or write about them; he recognizes that the context of writing offers endless opportunities, yet also imposes certain responsibilities upon us and that a writer has a debt not only to his audience and himself, but to his subject.

If we say, with Kenneth Burke, that form is the arousing and satisfaction of the reader's appetites and expectations, we have an attitude toward the discovery and development of ideas which allows them to be treated as the same operation and which justifies infinite diversity in structure. A title that says "The Meanest Man in the World" leads the reader to expect something in the essay. A first sentence that says "Blifil is the meanest man in the world because he hates dogs" arouses further expectations but also begins to channel those expectations. And so on.

If we approach content and form in this way, we can ask the student--and, what is more important, he can ask himself--Have you fulfilled your implied promise to the reader? And we can talk about the success or failure of his form, not in the technical jargon of form, but in terms of how well he succeeded in the job he promised to do. And, further, we can show him that his failures in form are failures to develop his ideas adequately--that he has failed to explore his ideas sufficiently to fulfill the promise that lay in them.

In the lessons, the students are given samples of writing by professional writers which illustrate these principles. They are asked to discover the kinds of expectations which are set up by the statements these writers make and then to examine the development that fulfills the expectations. To put it in other words, the writer's purpose is to fulfill the expectation his statement aroused, and the student is asked to examine how the writer succeeded in fulfilling his purpose. Then the student is asked to make a statement of his own and to set himself the task of discovering and developing, at least in its simpler and more obvious aspects, the significant life that lies under the surface statement.

Here, as elsewhere in the curriculum, it is expected that the student's activities in rhetoric and in literature will enhance one another. In the eighth-grade study of literature, a considerable section is devoted to the forms by which non-narrative writing can be organized, and such common modes as definition, example, classification and division, and comparison and contrast are considered, along with the highly varied purposes which each such mode can achieve. Here is a case in which what the student has observed in his reading can be directly carried over to his writing. And within the rhetoric curriculum itself, the unit on "Finding and Developing Ideas" relies heavily upon the use of literary models. The student is urged to recognize the structures of these models, not, of course, as specimens of "correct form" but as illustrations of various effective ways in which several kinds of rhetorical jobs can be done.

The portion of the work in Style which is devoted to the rhetoric of the sentence moves by degrees through the earlier years of the curriculum. The basic problem really remains the same; it is, in the words of the manual for the seventh-grade teacher, "to find the sentence that will do the job." The student's progress in studying the rhetoric of the sentence is therefore largely a matter of widening the range of possibilities, of adding to the storehouse on which he can draw for the sentence that will "do the job." The distinction between the study of the sentence in the seventh, eighth, and ninth grades is, in a way, arbitrary; it is based on an estimate of the student's ability to progress in this "widening" process rather than on any fundamental shift in emphasis. Accordingly, while the seventh-grader will be concerned chiefly with basic sentence types, he will progress, in the eighth grade, to a more detailed consideration of the rhetorical effectiveness, within certain contexts, of such particular structures as active and passive verbs, interrogative sentences, and the most common sentence coördinators.

Points of usage that may prove troublesome in these and later grades have been taken up in the Usage Manual, a copy of which is provided for each student. The Manual, devised upon principles of effectiveness in the use of language, makes it possible for the student to answer many of his own questions on usage.

GRADES NINE AND TEN

Even in the seventh and eighth grade curriculum, the three major referents of Substance, Structure, and Style are not treated as topics for study but as means of explaining and ordering the emphases which, at various points, dominate the process of instruction. It is in this fashion that they have been employed to lend order to the curriculum for grades 9 through 12. But as the curriculum advances, it increasingly concerns itself with certain complex and comprehensive intellectual processes--each of which has its substantive, structural, and stylistic aspects. During these years, the student is introduced on an elementary level to disciplines, such as logic, and sciences, such as semantics, which although they transcend the tripartite division, will clearly affect his modes of inquiry and reflection, the structure of his writing and speaking, and his habits of thinking about language. Yet, to a large degree the "spiral" nature of the curriculum is preserved, in the sense that the student is repeatedly confronted by challenges which are basically familiar but which he sees as increasingly complex and to which he responds ever more critically and resourcefully. Thus, the "Discovery of Ideas" remains a central problem for him (as it does for any writer), yet he now recognizes that an "idea" may be far more complex, abstract, and intricately related to other ideas than he has previously imagined--and, at the same time, he is aware that he is developing means for dealing with such ideas.

It is, of course, the broad movement from concrete to abstract, from simple to complex, from experience of oneself, to the experience of others, to the realm of the largely conceptual, which is fundamental in the curriculum. The simple "titles" of any area of the curriculum do not necessarily imply such a progression; the topics must be seen as furnishing the occasion to attack increasingly more challenging goals and introducing the student to progressively more demanding modes of thought and composition.

In the ninth and tenth grades, then, the student turns to examine some of the isolable aspects of the communicative act which cannot be clearly classified into our usual categories, but which nevertheless advance his understanding of the art of rhetoric.

The ninth-grade curriculum begins with a unit focusing upon questions of emphasis and priority, encouraging the student to judge and discriminate and to recognize that in no writing does every assertion deserve equal attention. Here it is particularly important that the search for ideas be conducted to a great extent by reading--and reading in works which challenge the student's ability to discriminate between what is essential and expendable, principal and subordinate. The awareness of purpose should be sharpened. Now the question is not merely "What is he trying to do?" but "What is the most important thing he says?" And whatever is said within a given piece of writing ought somehow to be seen as serving a purpose which is coordinate with or subordinate to a central intention--or, quite possibly, as serving little purpose beyond embellishment or elaboration. As in the literature units, the student is working here with somewhat longer selections, for he should now be able to handle more fully developed patterns.

In order to provide a central focus, models with a common subject matter have been used in this unit. Carson City and Venice as seen by Mark Twain; Frankfort, Kentucky, through the eyes of a modern traveler; London as depicted by Charles Dickens--these are the subjects. The selections that describe them are not models in the sense that the student is expected to imitate the style or structure; but by analyzing these models and by studying the ways in which each author achieves his purpose, the student should be able to learn some methods of giving emphasis to the ideas he is trying to develop in his own writing.

Questions of emphasis and priority underlie the second unit of the ninth grade, as well. The opening unit, making use of materials that were primarily descriptive, helped students to recognize ways of making a significant idea emerge clearly in writing or speaking. In the second unit attention is shifted to exposition, in which the student combines description with time-order patterns in order to describe a process. The unit renews the concepts of narrative explored in the seventh and eighth grade materials, this time for the purpose of explaining. It concludes with a lesson which calls attention to the need for defining "judgment" words, thus preparing the student for his first formal introduction to semantics in "Words, Meanings, Contexts," the third ninth grade unit. By the time the student has concluded his study of this unit dealing with connotative and denotative meanings, with words and their contexts, he has reached the point where he must begin to work with the process of generalization and inductive reasoning. He must identify the principles and conclusions which emerge from a mass of particular facts and instances, and then check his findings to see to what extent the principles apply. He must generalize, qualify, review the extent of the supporting evidence for conclusions he draws. This is the subject-matter of the fourth unit of the ninth grade. In accordance with the general philosophy of the rhetoric curriculum, this unit, like its predecessors, approaches its topic through a consideration of purpose. The lessons arise out of some of the main purposes for which people make generalizations--to understand and describe phenomena, to evoke an impression in the reader or listener, to determine attitudes toward other people, and to select a course of action. Analysis of structural patterns and style appropriate to the purpose is provided for in questions and exercises based on the models.

The final unit of the ninth grade moves once again to the imaginative world. Dealing with imagined point of view, it builds upon the student's earlier experience in the thoughtful interpretation of evidence by asking him to look at the world through eyes other than his own. It reminds the student that his opinion is not the only intelligent interpretation which can be formed from available avidence, but that other world views must also be understood and respected. The unit, by its imaginative nature also offers further opportunity for creative and fanciful writing, as a balance to the realistic and logical emphasis of the preceding units.

By the time he reaches the tenth grade, the student has developed more sophistication in his acquaintance with language than he himself may realize. He has some twelve years of speaking behind him; possibly eight or ten years of writing, in varying degrees of formality. He communicates effectively in his own circle, though he may sometimes seem to employ a special language unintelligible except to his peers. He may be somewhat less successful, less confident, when circumstances require him to communicate with adults or with strangers. Whether or not he is always competent to adapt his language for various purposes, he began in the ninth grade to widen his horizons and to recognize experience beyond his own through his reading and listening. In the ninth grade, too, he began to examine more complex ideas than he had dealt with before; he moved from studying and reporting observations to interpreting his experiences. He learned some principles of distinguishing the significant fact or judgment from the less important; he learned the fundamentals of putting observations together to see relationships, draw generalizations, and qualify them. In the tenth grade he encounters still more complex relationships and ideas. For example, he begins this year's work with a review of the concepts of generalization and support studied in the ninth to an understanding of the work in deductive reasoning, semantics, and logic which follows. This first unit uses the folk hero as its thematic center, and models chosen for analysis illustrate new modes of generalization and support. In addition, the student's attention is drawn again to sentence structure and diction as being determined by the job a sentence must do in order to be effective in a given context.

The next unit in the tenth grade rhetoric curriculum builds on the student's awareness of simple likenesses and differences and leads into a rhetorical study of metaphor and analogy. These are not unfamiliar terms to tenth grade students; in literature they have studied both. But now, for the first time, they approach metaphor and analogy from the rhetorical point of view, as thinking process rather than as poetic device. The ability to draw comparisons, both literal and figurative, is essential to reasoning, and this unit examines rhetorical possibilities and problems in such comparisons.

The remainder of the tenth grade is concerned with semantics, deductive reasoning, and plausibility. Each of the three units expands, intensifies, refines, and qualifies earlier work by the student in these important subject areas. The semantics unit reviews and renews attention to the meaning of words in relation to their contexts and stresses the importance of weighing connotations of words as an essential consideration of their effectiveness for a specific message within a specific context. The study of deductive reasoning, which follows the semantics unit, builds upon the student's earlier acquaintance in the ninth grade with the principles of generalization, qualification, and support, and in the tenth grade with the more complex comparisons arrived at through metaphor and analogy. Now he is exposed to the whole process of deduction, studying the problems inherent in making different sorts of decisions, such as those calling for value judgments or the formulation of policy. The rather forbidding terminology of classical logic is dispensed with, but the student is given a simple introduction to many of the same principles inherent in such formal terms as "syllogism" and "enthymeme." At the close of the tenth grade, the student is asked, in a unit on plausibility, to analyze a new group of models. These proceed from unrealistic premises that the author asks the reader to accept for the moment as true, for purposes of humor or imaginative exploration of an idea, (Science fiction is one obvious example.) Besides exploring various kinds of writing based upon the principles of plausibility, the student is asked, as in preceding years, to try his hand at imaginative writing. Here his task is to maintain credulity within the framework of an imagined or an impossible situation. Thus the unit closes the year's work with a study of somewhat lighter materials, and allows the student to exercise his inventiveness and imagination.

In the lessons devoted to Style in the tenth grade, the rhetorical study of syntax is often absorbed (although by no means neglected) in the pursuit of other problems. The principal emphasis is upon figurative language, upon the power of individual words and phrases, and the relatively arbitrary distinctions that can be drawn between simile, metaphor, and symbol. Again, it must be stressed that figurative language is by no means preferable, in its own right, to the most literal and ordinary discourse and that its value can be judged only by its effectiveness within a context and as an instrument for the achievement of the rhetorical purpose.

GRADES ELEVEN AND TWELVE

It is in the eleventh-grade that the curriculum concerns itself most specifically and exclusively with the persuasive ends of rhetoric. Hitherto, the central problems of the course have been those common alike to speaking and writing. In the eleventh-grade curriculum training in speech is a major objective. Because the power of persuasive rhetoric relies so critically upon the resources of oral communication, the instruction in speech is firmly located in particular areas of the curriculum. The structure of spoken as opposed to written arguments and the special demands made upon the syntax and diction of the speaker are systematically recognized.

It is at this point, too, that the distinctions between substance, structure, and style become somewhat more sharply defined than at other stages in the curriculum. If persuasion is to be seen as more than a mere technique, an elaborate art of "gimmicks" (as too much of the contemporary practice of mass communications suggests it is), certain prior questions have to be considered. These concern such fundamental matters as the nature of opinion or belief, the genuinely arguable (as opposed to the basically imponderable) issue, and the diversified forms of evidence and the uses to which they can be put.

In the construction of his actual arguments, the student once again considers the principles of logic, to which he has already been introduced. He is asked to recognize the ways in which logic, as an organizational principle--real or apparent--in even those arguments which do not rest on essentially logical grounds. The omnipresent concept of purpose here takes on a critical aspect since the student is required to define the character of his audience and the response he seeks to elicit from it, as systematically as possible. After an opening unit which brings the student to an awareness of how he may examine a subject and discover and nurture an opinion about it, the eleventh grader is asked to consider his audience and the "voice" which most effectively moves such an audience. The critical question he is encouraged to ask, in any rhetorical context, is, "To what extent can I expect agreement from this audience?" Through a number of models he considers the ethics and the importance of rational, emotional, and personal appeals, within contexts where the audience may be friendly, neutral, or even hostile to his position and his purpose.

The central unit of the eleventh grade deals with persuasion, not in the narrow sense of mere argumentation, but in the larger context of Aristotle's definition of rhetoric as the discovery, in any case, of the available means of persuasion. Again, as in the earlier work in which logical considerations are presented, the emphasis is upon relating every logical concept to a writing, speaking, listening or reading problem. The logical problem for the logician is formal, technical, theoretical. The logical problem for the reader or listener is, "Should I be convinced by the reasons given here?" The logical problem for the writer or speaker is "How can I provide convincing proof?" The critical question, then, for this segment of the curriculum becomes "What is proof?" In answering that question, examples and models are studied of "good" and "bad" proof, of direct proof versus indirect, of rational as opposed to emotional proof, and of the varying claims to truth within these categories. Within the spiral curriculum, this concentration upon persuasion necessarily builds on the earlier work in semantics. The aim of such a unit is to develop, not students who are immune to persuasion, but students who know when to be persuaded and when not to be. It is as shameful to resist emotional appeals, when emotion is called for, as it is to succumb to emotion when what is needed is hard thought. The people who refused to believe the reports about Nazi concentration camps, because they had been taught to resist "atrocity stories," were as seriously in error as if they had accepted lies as truth.

In the last unit of the eleventh grade, all of the preceding year's work, as well as the student's earlier study of generalization and support, semantics, definition, comparison, etc., is applied to an investigation of a timely subject: The American High School Student Today. Using a "casebook" approach, i.e., a wide-ranging collection of articles and essays on this subject, the student brings his awareness of good and bad persuasion, of fact and opinion, to this aspect of the American experience in which he himself is deeply involved. This introduction to "research" avoids the usual problems of the high school research paper wherein the student, faced with an inadequate supply of source materials and an oft-mistaken idea of what research means, simply regurgitates someone else's ideas. Here, in this unit and its predecessors, students are given a thorough grounding in the sort of thinking necessary to produce research, they are prepared for recognizing the importance of informed opinion as a basis for rational judgment, and they are provided with enough source material to treat a topic intensively. Most important of all, they are working with a subject in which they themselves are vitally involved, and about which they have considerable knowledge.

In the twelfth-grade curriculum a focal idea is "unity." It occupies this position for two reasons. In the first place, unity is a product and a signal of the successful employment of the skills of composition. It is not an "ingredient" or a "rule" of good writing. A unified work is simply a whole work and one work, as opposed to a fragment or a plurality. It is achieved by successful encounter with all of the basic problems of composition--selection, order, emphasis, and style. (It cannot, therefore, be thought of as parallel to its traditional but ill-matched partners, coherence and emphasis; a work is unified when its parts cohere; its parts cohere when each receives the emphasis proper to its function within the whole.) For a student to assess the unity of a composition, he must be habituated to consider its purpose, familiar with the range of procedures available for the fulfillment of that purpose, and trained to identify the particular choices which are reflected in the finished composition. For a student to achieve unity in any substantial piece of writing, he must have acquired the habits of deliberation, organization, and expression.

In the second place, unity is not only a comprehensive term for the rhetorician; it is also an evaluative term for the critic. As such, it is elusive and controversial--as the literary battles of the ages attest. Unity, as we have said, can be seen as the signal of success and hence of excellence. But uninformed and inelastic conceptions of unity can lead only to simple-minded judgments. Only the student who has read rather widely, who has tackled a rich diversity of problems in composition, who recognizes that unity is achieved by and not injected into composition, is in a position to assess the unity of his own, or anyone else's, writing. Hence the question of unity, its definition, and the diversified principles by which it may be attained and judged is being reserved for the final year of the curriculum--and for the exercise of those habits which the student should have accumulated throughout his training not only in rhetoric but in literature and language.

Returning to the notion of unity, we have chosen the word "style", from our original trinity, as the keystone for our rhetoric plans for the final year. As the keystone, the topmost and last placed stone in the arch, completes it and locks its separate parts into place, so we believe that this fetching term, style, and the considerations which inhere within it, lock the separate elements of the rhetorical sequence together into a final unity.

Part of the reason that style is an attractive word to us is that it is so metaphysical, so removed from objective referents. Style, as has been said, is everything and it is nothing. Narrowly conceived, it may be considered as merely the details of a writer's words and sentences and the patterns of these details. Widely conceived, it culminates in something like Buffon's lofty pronouncement that "style is the man." Actually, both conceptions suit our purposes in the twelfth grade, and the term's ambiguity, for once, makes it all the more useful in the final year of the curriculum.

After an introductory orientation unit which attempts to crystallize the notion of rhetoric that we have been working toward in grades seven to eleven, the twelfth grade exploration of style begins with a unit entitled "The Personal Voice," which is an inductive pursuit of the largest aspects of style, the notion that the style is, as Mencken says, "the outward and visible symbol of a man." We hope that the student will see that not only professional writers have style, but that the student whose writing, or speech, or personal characteristics distinguish him from his fellows, possesses style. We want him not merely to be able to identify distinctive and admirable traits of style in others, but to seek out and nurture these qualities in himself and to sharpen and "personalize" the speaking voice that comes out of his oral and written compositions.

From the expansive, generalized treatment of style in Unit II we turn, in Unit III, to a treatment of style in its smaller and more specific forms. At this point we want the student to see that style, although it may be the man himself, inevitably comes down to the very smallest elements of the sentence, to words and arrangements of words. Where before the student concentrated upon essays, now he concentrates upon paragraphs and sentences, attempting to account for the sorts of minute word-by-word and phrase-by-phrase choices which a writer makes. He is introduced to the verifiable, quantitative aspects of style. He sees that words like "terse," "masculine," and "flowing," when applied to style are really without any sort of objective correlative unless one can be found in the words and word-combinations themselves. Working this closely with stylistic elements affords an opportunity to introduce such matters as sentence (and paragraph) structure, coordination and subordination, parallelism, balance, antithesis, beginning, ending, and transition paragraphs, and other more advanced rhetorical aspects. Although there is a good deal of stylistic analysis throughout the unit, the activity is not undertaken as an end in itself but as a way of making the student more aware of the effective words, phrases, sentences, and paragraphs of skillful writers, and as a means of encouraging him to break out of his habits of stereotyped responses and repetitious patterns of syntax.

The final unit attempts to show how stylistic and rhetorical considerations open out onto the field of literature, just as the preceding unit narrowed these considerations down almost to the province of grammar. At this time we want the student to understand the interrelatedness of style and meaning in imaginative works, and further, to help him see that larger rhetorical considerations pervade even the supposedly purely artistic concerns of the novel, the story, the drama, and even the poem. Such forms as satire and allegory lend themselves particularly well to this treatment. Our theoretical starting point is Wayne Booth's The Rhetoric of Fiction, from which we extract a few basic principles suitable for exploration with high school seniors. What we are anxious for students to realize is, of course, that rhetorical considerations function in literature as they do in non-imaginative forms: that is, as evidence of the writer's search for an effective point of contact with his readers, his audience. "Style is ingratiation," in Kenneth Burke's words, and presumably this is true of a sonnet as well as a slogan.

If our original task of teaching students to communicate effectively is to be completed as thoroughly as we could hope, then communication must not be seen as ending at the limits of the student's present rhetorical awareness or ability, but as extending beyond adequacy, or even competence, into excellence, and possessing something of both the science of language and the art of literature. No conclusion is productive, or honest, which is not also a beginning, and as the student reaches the end of this curriculum he needs, more than ever, to sense the implications of his training in rhetoric as it reaches out to its place within the larger discipline of English.

CONCLUSION

It may appear that our originally-stated goal--teaching the students to communicate effectively--has been elaborated in the course of describing the upper years of the curriculum. This is true, if effective communication is regarded merely as intelligible or orderly communication. But in the society of thoughtful adults, to communicate well is to communicate not only intelligibly, but wisely, affectingly, and even memorably. In this curriculum, an effort is made constantly to expand the student's intellectual experience and to require that the substance of his writing and speaking reflect increasingly his powers of discernment, conceptualization, and imagination. Structure, seen initially as a sensible and effective principle of order, is ultimately viewed as a positive source of power and wholeness. And diction and syntax, too, finally emerge not only as the basic instruments of communication but as elements whose selection and use in a large measure determine the strength of the fabric into which they are woven.

There are those who will declare that the goals of the curriculum, thus stated, are unrealistic and fail to take into account the intellectual limitations of a large number of students. There are, to be sure, students of whom the cliché may be true and who must be accounted successful if they "learn to write a decent English sentence." Without in any way belittling the importance of these students or their claim to the best education they can be given, we must point out that a basic premise of this curriculum is that it is not intended to serve every child in the junior and senior high schools, though it is intended to serve the great majority. This curriculum assumes that differences in aptitude among those students it is concerned with should be reflected by differences in degree rather than in kind in the demands the curriculum imposes upon them. We believe that virtually all of these students should be able to make substantial progress in acquiring all of the major skills with which the curriculum is concerned. The concepts involved in subordination or analogy or even unity are not hard to grasp, identify, or put into effect within a context which is sufficiently familiar and uncomplicated. The limit on the student's ability becomes significant--and must be respected by the teacher--only as his employment of these concepts is required to be increasingly complex, abstract, and delicate. And within these limits, wherever they may have to be set for any student, there is an abundance of things to be thought and read and written and spoken about. Each of the basic concepts to which the curriculum introduces the student is a major aspect of rhetoric. And since the art of rhetoric--or communicating effectively with our fellow men, in both speaking and writing--is the most pervasive and powerful of the arts of men, it surely deserves, however humbly and simply, to be seen in its entirety. No fundamental aspect of problem of this art should be viewed as too difficult to be understood--at least partially, and in hope of greater understanding--by the high school graduate. For in the world of art, as in the world of education, there is no place for closed doors.

Conclusions.

The Oregon Curriculum Study Center during the last five years has demonstrated that it is possible to produce a cumulative and sequential course in English for the secondary schools that is both consistent with the present state of knowledge in the disciplines from which English draws its substance, and adaptable to the capacities of a wide range of American school children. The Center, by focusing on the proper aims of English instruction, cleared away in its experimental curriculum the tangle of irrelevancies which have impeded the teaching of English in the schools and obscured its purposes.

A language curriculum was developed that presented both general material about language--social and regional variations, lexicography, history--and a detailed and accurate view of the structure of English in terms of transformational grammar. The justification for the strand of the curriculum is only incidentally utilitarian; that is, an accurate knowledge of English structure and of the nature of language may eventually sensitize a child's linguistic awareness to the degree that his use of language becomes more versatile, more effective. But this is not known certainly at this time, and the language curriculum is therefore justified mainly on humane grounds: knowledge for its own sake, worth knowing because of the light it sheds on the most characteristic and powerful of human inventions: the language that indeed makes us human. No other justification seems necessary. And the Center's hypothesis that students could be interested in an accurate and honest presentation of the facts of their language was amply supported: the language curriculum in general created more interest among children--and their teachers--than did either of the other two strands.

In literature the Center demonstrated that it was possible to write a curriculum made up of worthwhile literary selections well within the grasp of a wide range of students, and to organize that curriculum in such a way as to illuminate some of the central principles of literature and impart an awareness of "what literature is all about." The three organizing concepts of Subject, Form, and Point of View, while having obvious limitations as a comprehensive critical approach, nonetheless have proved sufficiently inclusive and, even more important, sufficiently intelligible to students, so as to serve very satisfactorily as a device for imparting sequence and coherence to six years of literature study. It is not unreasonable to hope that a child who has taken all six years of the sequence would have an understanding of literature and a degree of critical awareness that would make him a more discerning reader and, perhaps, a more humane person than might otherwise have been the case.

In its rhetoric curriculum the Center developed a course of study which, though more arbitrarily ordered than the literature curriculum, nevertheless is equally sequential and cumulative.

Adapting three notions from classical rhetoric (Invention, Disposition, Elocution) under the terms Substance, Structure, Style, the Center showed that it was possible to approach the teaching of language skills systematically and rationally. Students enrolled in this curriculum were first helped to find material for discourse--ideas, facts, fancies--then shown how to develop and sharpen a purpose for communicating, then how to organize discourse, and finally how to give their ideas effective expression. And at all times they have been made aware of the importance of identifying an audience to whom communication is addressed. The rhetoric curriculum also has given due importance to instruction in oral discourse, an aspect of the "language arts" that has been generally neglected in school English curricula.

Summary.

Beginning in the autumn of 1962 the Oregon Curriculum Study Center undertook to develop a new English curriculum in language, literature, and oral and written composition (rhetoric) for grades 7-12, and for the great majority of children in these grades, all but the "slow learners." The Center hoped to define the aims and nature of a curriculum in English more sharply than existing curricula had done; to close the gap between scholarly knowledge of literature, language, and rhetoric, and the presentation of these in the schools so that children would be given, at their own level, an accurate and honest view of English; to devise principles of organization that would be relevant to English subject matter and provide a basis for a sequential and cumulative course of study through six years; to develop appropriate patterns of teacher preparation so that teachers could be enabled to teach new subject matter and use new methods of instruction; and finally, to develop a battery of tests that would, to the degree possible in the time available to the Center, determine how effectively children were learning from the new curriculum.

Working in close cooperation in the Center were university English, Speech, and Education professors, and secondary school teachers from seven cities in Oregon and Washington that had agreed to take part in the project. During the five years of the Center's life, a total of 46 school teachers and 42 university staff members were associated with the Center as writers. Approximately 300 teachers from grades 7-12 in seven cities served as pilot teachers and taught about 11,000 students. In addition, many volumes of language, literature, and rhetoric units were given personally or sent to other teachers in the United States and abroad, where usually the units were taught in whole or in part to students whose numbers cannot be estimated.

The experimental curriculum consists of a detailed outline of the course of study; 52 volumes of material for the student, 46 volumes for the teacher, in language, literature, and rhetoric; and a battery of 63 tests for all three strands. As these materials have been taught and evaluated over the last several years, it has become clear that the Center's objectives have been reasonable and its hypotheses well founded. That is, the new curriculum has been able to take advantage of current scholarship in English and make it relevant to the school English curriculum; has developed a curriculum that is both sequential and cumulative through six years of study; has found ways of effectively retraining teachers to acquaint them with new subject matter and methods and thus equip them to teach a new curriculum; and has developed testing and evaluation instruments that suggest how well children are learning the new curriculum.

In short, the Oregon Curriculum Study Center has produced a significant variety of "New English" worthy to stand alongside the "New Math" and "New Science" courses. It is not of course the only variety, nor would a monolithic "New English" be desirable. But, while reflecting the individuality of the project out of which it grew, it shares with other curriculum reform projects in English the same concern with structure and sequence, with intellectual integrity of content, with school-university cooperation, and with a respect for students and their abilities as well as disabilities.

APPENDIX

EVALUATION OF THE CURRICULUM DEVELOPED BY THE OREGON CURRICULUM STUDY CENTER

Introduction

A chief concern of any curriculum development project must be evaluation. In fact the mere existence of such a project in itself reflects that some evaluation has already taken place. The establishing of the Oregon Curriculum Study Center, for example, is evidence that evaluations and analysis of established secondary school English programs had already occurred.

If a new curriculum is to gain acceptance by teachers and administrators, it must be defensible on the basis of empirical evidence. Techniques need to be applied to assess the extent to which the goals of the curriculum were achieved, and new instruments must be constructed to fit the new curriculum, since existing instruments are almost certain to be irrelevent. Finally, it is necessary to ascertain the degree of satisfaction with the new materials as reported by the teachers who are the first to use them in the experimental stage.

These were the broad general evaluation problems undertaken by the Oregon Curriculum Study Center. The Center's staff was, however, fully aware of the inherent limitations involved, some of which are reviewed below.

Inherent Problems and Limitations

The curriculum developed for this project was prepared by subject matter specialists in language, rhetoric, and literature. The pressure to get the new materials written on a demanding schedule, as well as the distrust or lack of interest that subject matter specialists typically feel toward this kind of evaluation, resulted at the outset in a failure to identify behavioral objectives with precision. However, excellent working relationships were established relatively early, and a list of behavioral objectives was drawn up that was used in developing measuring instruments for the curriculum. Although the closely allied problem of systematic instructional research, which must be considered an integral part of curriculum evaluation, has not been undertaken, for reasons that will be mentioned below, an abundance of item response data is being collected that will be available for analysis in the future.

Following are the chief limitations under which the evaluation procedure was obliged to operate:

1. Appropriateness of the testing technique for assessing the extent to which a particular objective has been attained must be questioned here as in all such studies. Ideally, the measure should be as pure as possible and reflect only the behaviors that are directly related to the objective. But the subjectivity associated with any testing situation prevents, or at least obstructs, the attainment of this ideal.

2. Especially critical in any comparative study is the nature of the sample of classes. On the other hand, the success of any experiment of this nature depends partly upon the good will of the participating schools. Because of circumstances over which the Center's staff had no control, the classes selected for this study were not randomly chosen, but were ones conducted by teachers who were amenable to the premises upon which the curriculum was developed, or who simply were selected by their principals to participate in the project. Furthermore, pilot teachers had to agree to participate in eight-week summer institutes at the University of Oregon. For a few teachers, who had been coerced into the program, or whose enthusiasm exceeded their ability, the institutes proved to be a traumatic experience, and embitterment or disenchantment resulted. But these were a small minority. In general, such a selection procedure will nevertheless have implications for better teaching, no matter what the curriculum. For this reason, claims for or against any program must be qualified in terms of a given population of classes.

3. The question of pureness in the experimental variable, in this case the new curriculum, is unanswered. Relationships and degree of communication are likely to vary from school to school among teachers of the experimental classes and those using the established curriculum. Such variables may affect comparative studies and render the experimental controls inadequate.

4. Educational methodologists maintain that no single teaching technique is best for all teachers. If the techniques demanded by a given curriculum are not in the repertoire of a teacher, the new curriculum may have been rendered less effective than in the hands of a teacher gifted in that technique.

5. An ever-present question in curriculum evaluation is:

What constitutes an adequate criterion measure? Even if ofjectives compatible with both the curriculums being compared for effectiveness are available, it is difficult to find an instrument that will not tend to favor one of the other of the two curriculums. It is also possible that the criterion measure used for comparative study may be unable to detect a true difference in the effectiveness.

These represent some of the inherent problems that the Oregon Curriculum Study Center encountered. Obviously, they are not unique to this project but confront all projects having similar assignments.

Purposes of the Evaluation

Specifically, the program of evaluation for the Oregon Curriculum Study Center was directed towards the three main purposes set forth above:

1. To devise instruments for assessing the extent to which the goals of the curriculum were attainable by students.
2. To study empirically the effectiveness of the new curriculum.
3. To solicit teacher reaction to the student and teacher materials.

The results of the efforts to accomplish each of these purposes are reported in the next section.

Results

A. Instruments devised for assessing the extent to which the goals of the curriculum were attainable.

An integral part of the new curriculum was the development of multiple-choice tests compatible with the objectives of the curriculum. These tests were prepared for use in the pilot classes. After their initial try-out they were subjected to analysis that provided descriptive statistics, norming data, item indices of difficulty and validity, estimates of reliability, and the standard error of measurement. All these operations were accomplished through scoring on a Digitek optical scanner which provided tape output that was subsequently submitted to a program developed for the IBM 360-computer.

The item analysis data furnished vital information for test revision. Tests that were first tried out during the 1963-64 academic year for the 7th and 8th grades were revised and further developed during the next year. A similar procedure was followed for the 9th and 10th grade tests first tried out during 1966-67 academic year, and as a consequence initial results are just now becoming available.

Table I presents a summary of the basic statistics for each of the tests that have been developed. Since not all tests were tried out in sufficient number to warrant analysis, statistics are missing for some tests.

Table 1--Summary Statistics for Unit Tests

Test	Grade	No. of Items	Mean	Standard Dev.	Relia-bility	S. E. meas.	No. of Students
*Rhetoric Orientation	7	--	-----	----	---	----	---
Literature Orientation	7	52	19.76	6.96	.79	3.22	457
Traditional Ballad	7	40	18.95	6.03	.78	2.86	256
Literary Ballad	7	40	16.91	5.48	.74	2.81	233
Fables, Proverbs, Parables	7	40	17.09	5.05	.66	2.94	136
Myths	7	64	41.09	9.64	.89	3.19	193
Short Stories	7	54	34.91	7.32	.81	3.19	208
Finding and Developing Ideas	7	39	27.55	6.11	.84	2.46	170
Varieties of English	7	20	9.83	2.90	.49	2.07	245
Phrase Structure Rules							
1-6	7	40	29.70	7.45	.90	2.37	626
7-12	7	60	34.97	13.02	.94	3.28	254
13-18	7	50	34.04	10.16	.92	2.80	223
Literature Reorientation	8	40	19.96	4.30	.57	2.80	449
Travel Literature	8	53	26.76	8.33	.85	3.26	330
Narrative Poetry	8	40	25.36	5.98	.80	2.69	324
The Call of the Wild	8	43	35.13	5.57	.84	2.24	323
The Pearl	8	40	21.29	4.91	.67	2.82	254
I. Finding and Developing Ideas	8	37	22.63	5.98	.81	2.61	203
II. Finding and Developing Ideas	8	42	32.36	4.44	.74	2.27	31
Phrase Structure Rules 1-6	8	40	30.79	8.29	.93	2.18	291

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* Insufficient try-out data available.

Test	Grade	No. of Items	Mean	Standard Dev.	Reliability	S. E. meas.	No. of Students
Phrase Structure Rules (Cont.)							
7-12	8	60	42.76	10.99	.92	3.06	143
13-18	8	50	41.96	5.77	.84	2.33	174
Expansion of Phrase Structure Rules	8	35	25.10	4.98	.79	2.28	87
Single-Base Transformations	8	40	27.73	7.11	.87	2.54	197
Double-Base Transformations	8	43	27.43	7.42	.87	2.64	195
Roughing It	9	45	23.35	4.69	.62	2.91	66
*King Arthur	9	--	-----	-----	---	----	---
Lyric Poetry	9	35	22.41	6.43	.86	2.39	84
The Old Man and the Sea	9	32	24.16	3.68	.68	2.08	278
The Merchant of Venice	9	40	30.38	5.53	.81	2.39	309
Short Stories	9	55	34.47	9.25	.89	3.04	274
*Emphasis and Process	9	--	-----	----	---	----	---
Expansion of Transitive Verbs	9	42	30.26	5.63	.80	2.50	72
*The Determiner	9	--	-----	----	---	----	---
*Question Transformations	9	--	-----	----	---	----	---
*The Negative	9	--	-----	----	---	----	---
Single-Base Transformations	9	35	26.99	8.06	.91	2.48	160
Huckleberry Finn	10	40	19.63	4.52	.63	2.76	325
Autobiography	10	41	21.08	5.40	.71	2.93	98

Test	Grade	No. of Items	Mean	Standard Dev.	Relia-bility	S. E. meas.	No. of students
(Cont.)							
The Odyssey	10	35	23.61	5.67	.84	2.28	352
Julius Caesar	10	45	26.38	8.26	.88	2.87	362
20th Century Lyric Poetry	10	37	22.54	4.99	.73	2.61	176
Science and Poetry	10	42	23.58	6.79	.84	2.75	126
Dr. Jekyll and Mr. Hyde	10	31	15.91	3.80	.58	2.47	254
Decisions, Decisions	10	25	16.22	2.89	.47	2.10	194
*Comprehensive Rhetoric	10	--	-----	----	---	----	---
*The Imperative	10	--	-----	----	---	----	---
*The Reason Adverb	10	--	-----	----	---	----	---
*Complement Verbs	10	--	-----	----	---	----	---
*Embedding Transformations	10	--	-----	----	---	----	---
*Nouns (Clauses, Abstract)	10	--	-----	----	---	----	---
The Scarlet Letter	11	40	23.39	6.62	.84	2.66	46
*The Great Gatsby	11	--	-----	----	---	----	---
The Mayor of Casterbridge	11	38	21.83	5.12	.74	2.63	24
*Poetry I	11	--	-----	----	---	----	---
*Poetry II	11	--	-----	----	---	----	---
Short Story I	11	40	23.64	5.83	.78	2.71	247
Short Story II	11	43	23.31	3.79	.42	2.89	96
*Audience	11	--	-----	----	---	----	---
*Persuasion	11	--	-----	----	---	----	---
*Elements of Style	12	--	-----	----	---	----	---
Something New, Something Old I	12	35	22.05	4.25	.68	2.39	215
Something New, etc. II	12	30	18.85	4.10	.66	2.40	162
*Something New, etc. III	12	--	-----	----	---	----	---
*Something New, etc. IV	12	--	-----	----	---	----	---
Difficult Literature	12	50	27.56	6.57	.78	3.05	61
*The Use and Overuse of Literary Convention	12	--	-----	----	---	----	---

The results reported in Table I permit the deduction that the materials were reasonably appropriate for the population of the pilot classes. It can be noted that some of the tests for grade 7 literature, and that for the grade 8 literature reorientation unit, may have been too difficult for that level. This may be explained by the fact that many of the items were written by persons employed at the University level, who had unrealistic notions about the ability of 7th graders to comprehend literary materials. On the other hand, the explanation for the low scores may be due to the teachers' not having followed the plan of the curriculum (i. e., the inductive method) as closely as the curriculum writers had intended. Still one other possibility is that the materials themselves were too difficult, though the teachers did not report that they were. The first explanation seems the most probable.

In connection with the tests, it should be pointed out that the intent of the test constructors was to design tests that would be comprised of items with an average level of item difficulty of .50. Because the pilot teachers did not clearly understand this intention, they sometimes felt threatened by the tests until they were properly informed and understood the intent of the testing program--that is, why none of their students were getting perfect scores on the tests.

Despite limited initial resistance to the idea of multiple-choice tests for measuring achievement in literature, rhetoric, and grammar, at the conclusion of the project, this opposition had vanished, and the testing program was generally approved and accepted. (It should be made clear, in this connection, that the rhetoric tests were never considered by the test constructors as a substitute for actual samples of student writing or speaking.)

A strong argument in support of undertaking such an extensive test construction project is the control it indirectly exerts over the teaching of the curriculum. The teachers of the pilot classes welcomed the tests as teaching aids. At the same time, they wanted their students to do as well as the next class, and consequently they were more likely to follow the curriculum as recommended in the teachers' manuals. This raises, to be sure, the question of "teaching for the test." But if the tests attempted to elicit behaviors that were compatible with the instructional programs, so much the better for the programs. However, the teachers were urged not to read the tests prior to teaching the unit, but they were encouraged to use them as an instructional tool for review with the class after the test had been administered and scored.

Technically, the tests are promising. The reliability estimates indicate that the tests measure consistently the things they were intended to measure. In instances of lower reliability estimates, a review of individual item statistics reveals items that were extremely difficult. Likewise, the teachers reported their comments on sheets provided with the tests for that purpose, and pointed to the items that were ambiguous and perhaps caused the students to respond to the question on another basis than that intended. This too would tend to lower the reliability estimates. In general, the difficulty level approached the ideal mentioned previously, and the tests discriminated at all levels of ability, as evidenced by the obtained standard deviations.

B. Comparative study of the effectiveness of the curriculum.

As stated earlier, the major problems encountered in this type of research arise from sampling and criterion measures. The case in point was not an exception. Originally, it was planned to have this section of the evaluation based upon classes from all seven of the participating cities. Immediately, the lack of a common criterion measure became evident. Actually acquiring data for a given class that had been in pilot class presented a problem in itself. Furthermore, the data received in response to a formal request often failed to describe the classes accurately, or to indicate the number of years students had been enrolled in Project English classes, or to provide the test date of the scores remitted. Therefore, this plan was abandoned, and it was decided to restrict the comparative studies to classes in the Eugene, Oregon, School District No. 4.

In many respects this limitation afforded a more valid basis for the comparative study than if all seven cities had been used. 1) The Eugene pilot teachers were more closely related to the project because of their immediate proximity to the University of Oregon. 2) Person-to-person contact could be maintained between the principal investigator and the persons from whom the data was to be obtained. 3) The Eugene district had pilot classes of regular students* in all junior high schools and senior high schools in the district, which represented varying levels of socio-economic status. 4) The classes assigned pilot teachers in grades 7, 8, and 9 were reasonably random and not tracked or streamed as such. 5) Eugene had more pilot classes than any other district.

The choice of the Eugene district did not eliminate all problems, especially those important to a study of longitudinal effects. Because of scheduling problems, it was impossible to maintain Project English classes intact from one year to the next. Therefore, although it was possible for some students to have been in pilot classes for a maximum of three consecutive years during the life of the project, others who started in the same grade could have had either zero, one, or two years prior to the last year of the project. Table II presents the grades in which Project English was taught by academic years.

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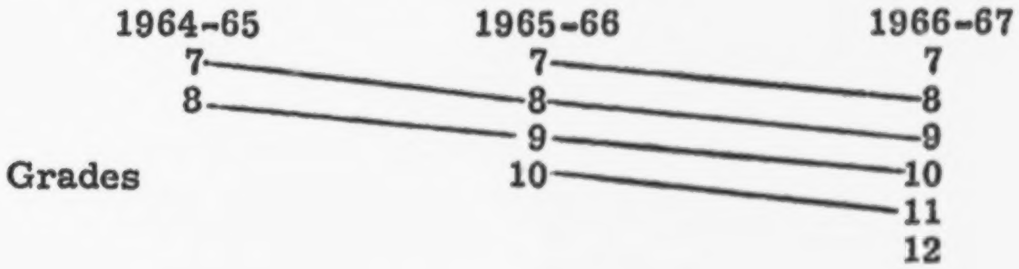
*Regular students exclude the mentally and emotionally handicapped.

Table II

Grades in Which Project English Was Taught by Year.



The lines connecting the grades show the possibilities for a given student to have had Project English as developed by the Oregon Center.

Complicating the scheduling problem is the testing program schedule. For the purposes of this study it was decided to use as criterion measures the Paragraph Meaning Test and the Language Test of the Stanford Achievement Test, and the Correctness and Appropriateness of Expression Test and Ability to Interpret Literary Materials Test of the Iowa Tests of Educational Development. The Stanford Achievement Tests are administered in grade 8 and the ITED in grades 9 and 11. Because all tests are offered in the fall of the year, it was possible only to compare non-pilot class students at the appropriate grade level with

1) Students who had Project English in grade 7
2) Students who had Project English in grade 8
3) Students who had Project English in grades 7 and 8.

To make this comparison, a non-Project English class was randomly selected from the same school. This practice afforded control over differences in social class structure from one school to another. The results of these comparisons are presented in Tables III, IV, and V. These analyses could not be carried out for all schools, since not all provided the necessary information.

Table III

Mean Stanine Scores of 8th grade students who had Project English in grade 7 and 8th grade students who were not in Project classes in grade 7.

	Project		Non-Project	
	Paragraph Meaning	Language	Paragraph Meaning	Language
School 1	5.33	4.79	5.39	4.17
School 2	6.22	5.72	5.74	5.74

Differences not significant at 1% level.

Table IV

Mean Standard Scores of 9th grade students who had Project English in grade 8 and 9th grade students who were not in Project classes in grade 8.

	Project		Non-Project	
	Corr. &Approp. of Expression	Interpret. Lit. Materials	Corr. &Approp. of Expression	Interpret. Lit. Materials
School 1	13.21*	13.14*	12.64*	14.57*
School 2	19.35**	18.70**	15.20**	16.43**

* Differences not significant at 1% level.
** Differences significant at 1% level.

Table V

Mean Stanine Scores of 9th grade students who had Project English in grades 7 and 8 and 9th grade students who were not in Project English classes in either grades 7 or 8.

Project		Non-Project	
Corr. &Approp. of Expression	Interpret. Lit. Materials	Corr. &Approp. of Expression	Interpret. Lit. Materials
5.77*	5.48*	5.61*	5.32*

*Differences not significant at 1% level.

The differences between means of the criterion measures were tested for significance by using analyses of variance techniques.

Since the random sampling of classes is somewhat open to question, it was decided to control with as much caution as possible the probability of rejecting the hypothesis of "no difference" between the means. Hence, a 1% level of significance was adopted.

From the tables it can be seen that the only case in which a significant difference was found was in School 2 in Table IV. This should be viewed with a certain amount of caution. The 8th grade pilot teacher in that school was an exemplary teacher and a member of the writing team. Also the class may have been better.

Despite the lack of significant differences in favor of the "new" curriculum classes, the results cannot be considered condemnatory of it. The criterion measures used are based on sub-tests of standardized achievement batteries and are intentionally not knowledge-oriented. Therefore, the measures they afford may be insensitive to the effects of a particular curriculum. The very fact that the project class students did as well as or better than the non-project classes indicates that the new curriculum was, at least, not harmful. Ideally, a pure criterion measure of achievement in English impartial to any curriculum is needed. Obviously, no such measure was available for this study, nor does one exist.

A curriculum should meet the rigorous demands of the experts in the field. But in the final analysis, the success or lack of success of any curriculum depends to a large degree upon the teachers' and students' satisfaction with it. The next portion of this report presents a summary of the teachers' reactions to the curriculum.

C. Teachers' evaluation of the curriculum.

An evaluation form developed for use by the pilot teachers was supplied along with the units (see pp.A-42, A-43). One part of the form was to be used for reporting reactions to the teacher version and the other part for reaction to the materials prepared for students.

The information acquired from the use of these forms was frankly subjective. As one might expect, the forms were completed with varying degrees of detail and care, yet they were nonetheless very valuable to the staff of the Center as it undertook revision of units after classroom trial. The staff was able to get a clear indication as to whether the materials were appropriate for various ability levels of the student population, and it also was alerted to errors in content and in method of presentation.

Certain gross generalizations can be made with assurance and confidence. The teachers considered the materials appropriate for the average or above average level of ability student but somewhat difficult for the lower ability student. This is an expected result, since the curriculum was expressly directed toward the upper 80 or 85 per cent of the student population. Because of this result it was to be expected that the most frequent suggestion for revising the materials was that they be expanded and simplified.

As far as the teachers manuals for the units were concerned, the teachers themselves considered them well written, clear, and especially helpful to them. The explications were of great value as an instructional device for the teachers themselves in preparation for teaching. The only comment for revision that occurred with any frequency at all was a request to expand the explication in the teacher's manual still more. Again, this was a gratifying result, since the curriculum was intended to be usable by English teachers with varying backgrounds.

Summary and Conclusion

The evaluation of the experimental curriculum produced by the Oregon Curriculum Study Center was conducted along three lines:

1) Construction of tests to assess the extent to which the curriculum objectives were attained by the students.

2) Comparisons between "project classes" and "non-project classes."

3) Solicitation of teachers' comments about the curriculum materials.

The findings from these evaluation activities lead to the following conclusions:

1) On the basis of student performance on tests designed at the Study Center, the curriculum objectives were realistic and within the grasp of the majority of the student population. It seems possible to introduce basic concepts at the appropriate degree of complexity in accordance with Bruner's idea of the learning process.

2) It is possible to construct reliable objective tests that elicit the behavior desirable in an English curriculum.

3) The curriculum developed by the Oregon Curriculum Study Center did not have any ill effects on student achievement as measured by standardized achievement tests. In other words, although evidence was not found highly in favor of the pilot classes, it was likewise not found that they were handicapped by the experience. In view of the lack of experimental controls that could be employed, this is considered a positive result.

4) The teachers who participated in the project found the materials appropriate for the students for whom they were intended.

5) The teacher materials were of great value, and served in part to educate the teacher in the ways necessary in order to teach the experimental curriculum competently.

Sample Tests

Following are three tests used in the evaluation phase of the Oregon Curriculum. One is in rhetoric, one in literature, one in grammar. They are typical of the kind of testing instrument that was devised for the program.

Following the tests are samples of the evaluation forms sent to pilot teachers with each unit of the curriculum. On these forms the teachers recorded their subjective reactions and criticisms of the units, which were later used by the curriculum writers as a guide to revision.

OREGON CURRICULUM STUDY CENTER

TEST

Finding and Developing Ideas, Parts I, II, & III

Rhetoric Curriculum I

NOTE: Students should have their textbooks available for this test.

Instructions to students:

Answers to the questions are to be recorded on the separate answer sheets provided. PLEASE BE SURE TO USE ONLY SIDE A OF THE ANSWER SHEET, THE SIDE THAT HAS ROOM FOR 5 CHOICES.

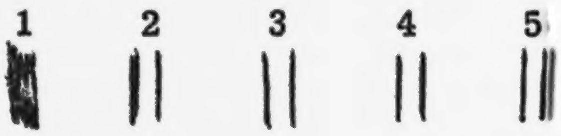
Use a soft lead pencil (#2 or softer) and completely fill the space between the lines for the response you choose as the correct answer. Your score on this test will be the number of correct answers you mark. There is only one best answer for each item.

Sample test item: Who is the chief executive of the United States Government?

(1) The President
(2) The Secretary of State
(3) The Secretary of Defense
(4) The Chief Justice of the Supreme Court

Since the correct answer is 1, the answer sheet is marked like this:

Sample test item:



The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

Lesson 1: So Good to Remember

"Snapshot of a Dog"

by James Thurber

1. Which of the following sentences partially describes Rex's appearance?

   1) He was a tremendous fighter.
   2) He had great jaws.
   3) He never lost his dignity.
   4) He never started a fight.

2. In which of the following statements does James Thurber's use of similes give the reader a vivid picture of Rex?

   1) He was a tremendous fighter, but he never started fights.
   2) When Rex finally got his ear grip, the brief whirlwind of snarling turned to screeching.
   3) He had one brindle eye that sometimes made him look like a clown.
   4) It was frightening to listen to and to watch.

3. The author of "My Dog" states that "when he got in a fight he would never give up." In which of the following ways does Thurber make this generalization vivid to his reader?

   1) By telling a story of one particular fight and giving specific details
   2) By giving specific details of how the dog learned to drag the rail through the gate
   3) By explaining how Rex would not die until the three brothers were together
   4) By explaining, in detail, the determination of the dog in bringing home a heavy chest of drawers

4. Why does Thurber use the adjective "Homeric" to describe Rex's fight? To show:

   1) that the fight was a failure
   2) that one of the dogs must have been blind
   3) that the fight was tremendous and one talked about by the neighbors
   4) that the neighbors did not enjoy dogs fighting

Finding and Developing Ideas (cont'd.)

5. Which of the following sentences indicates Thurber's feeling for the dog?

    1) His name was Rex (my two brothers and I named him when we were in our early teens) and he was a bull terrier.
    2) He was just an amateur jumper himself.
    3) One of his three masters was not home.
    4) There was in his world no such thing as the impossible.

6. What should be the basic purpose of description you use in your writing?

    1) To make the reader feel as you do about the subject
    2) To make the reader feel toward the subject as you want him to feel
    3) To make the story more colorful
    4) To overplay the description so the reader cannot miss the important aspects of the subject

Lesson 2: A Number of Things

Adventures of Tom Sawyer

by Mark Twain

7. Which of the following details supports Twain's generalization that "There was a delicious sense of repose and peace in the deep pervading calm and silence of the woods."?

    1) Not a leaf stirred; not a sound obtruded upon great Nature's meditation.
    2) Far away in the woods a bird called.
    3) A little green worm came crawling over a dewy leaf.
    4) Gradually the cool dim gray of the morning whitened.

8. Mark Twain describes the green worm as "lifting two-thirds of its body into the air from time to time." Which of the following descriptions of Tom parallels this movement in some way?

    1) He sat as still as a stone, with his hopes rising and falling by turns.
    2) His whole heart was glad.
    3) And Tom touched the creature to see it shut its legs against its body.
    4) And Tom bent close to it and said, "Lady-bug, lady-bug, fly away home. . . ."

Finding and Developing Ideas (cont'd.)

9. Which of the following descriptions does Twain use to describe the dawn?

   1) The cool dim gray of the morning whitened.
   2) The dim gray of the morning broke.
   3) The grey faded and the sun came up.
   4) The dawn broke.

10. What do Thurber and Twain have in common as far as their writing techniques are concerned?

    1) Both writers depend on concrete detail for vivid description.
    2) Both men write as if they like animals.
    3) Both write about young boys.
    4) Both write descriptively about nature.

11. Mark Twain says that "A brown spotted lady-bug climbed the dizzy heights of a grass blade." Why is the word dizzy effective?

    1) Because lady-bugs become dizzy if they climb any height at all.
    2) Mark Twain wants the reader to imagine the enormous height of that particular kind of grass.
    3) Because Twain wants the reader to realize how small the lady-bug is compared to the height of the blade of grass.
    4) Because Twain wants the reader to visualize Tom surrounded by tall grass watching the lady-bug.

12. How does the reader know that Mark Twain's attitude toward Tom is favorable?

    1) Because he tells the reader directly that he likes Tom.
    2) From the way he writes he must have had similar experiences to Tom.
    3) Because he likes nature and Tom likes nature.
    4) Because Tom loves animals.

"A Bird Came Down the Walk"

by Emily Dickinson

13. In "A Bird Came Down the Walk" Emily Dickinson uses the verbs bit, ate, drank and hopped. What effect does the use of these verbs have?

    1) The use of verbs gives the poem movement and action.
    2) The use of verbs tells the reader only what the bird did.
    3) The use of verbs tells the reader Emily Dickinson's attitude.

Finding and Developing Ideas (cont'd.)

Haiku

14. In one of the Haiku poems the poet says

    Oh do not swat them. . .
        Unhappy flies
        Forever
    Wringing their thin hands.

    Which of the following sets of words indicates an attitude of pity toward the flies?

    1) do not swat; unhappy; Forever/Wringing; thin
    2) swat them; unhappy flies; Forever; hands
    3) do not swat; wringing; flies; hands
    4) do not swat; unhappy flies; hands; thin

15. Which word is most effective in breaking the silence of the "old dark sleepy pool. . ." in the second Haiku poem?

    1) unexpected
    2) watersplash
    3) Quick
    4) plop

16. Which of the following groups of words in the last of the Haiku poems gives a sharp impression of the bridge echoing the footsteps?

    1) cold moonlight
    2) echoes my footsteps
    3) cold; brittle; echoes
    4) bridge echoes my footsteps

"The Pheasant"

by Alexander Pope

17. Which of the following passages from "The Pheasant" enable the reader to tell what a pheasant looks like?

    1) he feels the fiery wound,
       Flutters in blood, and panting beats the ground.
    2) His purple crest, and scarlet-circled eyes,
       The vivid green his shining plumes unfold.
    3) See from the brake the whirring pheasant springs,
       And mounts exulting on triumphant wings:
    4) Flutters in blood, and panting beats the ground.
       Ah! what avails his glossy varying dyes.

18. Which of the following best describes the poet's attitude toward the pheasant?

    1) The poet is sorry the pheasant has been killed.
    2) The poet can't see the use of the beauty of the pheasant.
    3) The poet thinks that even the magnificent beauty of the pheasant doesn't stop it from being killed.
    4) The poet thinks that pheasants shouldn't be so beautiful because they die anyway.

"The Meadow Mouse"

by Theodore Roethke

19. After reading "The Meadow Mouse," which of the following reasons best explains why the poet took the mouse home?

    1) He loved collecting animals.
    2) He wanted to give it to his tom-cat.
    3) He felt sorry for the helpless animal.
    4) He wanted to feed it to his snake.

20. Which of the following best describes the terror of the little mouse when the poet found him?

    1) Where he trembled and shook beneath a stick . . .
    2) His feet like small leaves
    3) Little lizard feet
    4) Wriggling like a miniscule puppy

21. Which passage best describes the contentment of the mouse after he has been fed?

    1) Twitching, tilting toward the least sound
    2) he just lies in one corner, / His tail curled under him, his belly big, / as his head.
    3) his bat-like ears / Twitching
    4) Do I imagine he no longer trembles.

22. Why does the poet add the last four lines about the nestling fallen into deep grass, the turtle gasping, the paralytic stunned in the tub?

    1) The poet added the last four lines to end his poem effectively.
    2) The poet had helped these creatures in the past.
    3) Because all animals are helpless.
    4) Because the helpless little mouse reminds him of all helpless creatures who have no one to take care of them.

23. By effective use of similes the poet describes the mouse and indirectly tells us his attitude toward him. Which of the following groups of words contain only similes?

    1) like small leaves; like a miniscule puppy; his bat-like ears
    2) my meadow mouse; my thumb of a child; A little quaker
    3) under the hawk's wing; under the eye of the great owl; beneath a stick
    4) the whole body trembling; Twitching, tilting toward the least sound; gasping in the dusty rubble

24. The poet asks has his meadow mouse gone "To live by courtesy of the shrike, the snake, the tom-cat." Which of the following does the word "courtesy" mean?

    1) The mouse is always courteous to the shrike, snake, and tom-cat.
    2) The animals all live side by side without quarreling.
    3) The mouse lives only if the larger animals allow it to.
    4) The mouse is the least courteous of all animals.

Lesson 3: All In the Family

"Mama and the Graduation Present"

by Kathryn Forbes

25. By use of details Kathryn Forbes set the mood of the story by showing Katrin's attitude toward herself and her friends. Which of the following suggests that attitude?

    1) The girls felt superior to other people at Lowell High.
    2) The girls had very little confidence in themselves.
    3) The girls were unfriendly to one another.
    4) The girls were very poor and lacked money to buy one another graduation presents.

26. Dialogue plays a very important part in this story. What do we know about mama from this question: "It is the custom, then," Mama asked, "the giving of gifts when one graduates?"

    1) Mama is very mean. She does not want to give Katrina a graduation present.
    2) Mama doesn't like the idea of giving graduation presents to anyone.
    3) Mama does not believe that it is the custom to give graduation presents.
    4) Mama is very gentle but she does not know the customs of the country.

Finding and Developing Ideas (cont'd.)

27. How did Katrin let her family know that she wanted a beautiful pink celluloid dresser set for a graduation present?

    1) At first she hinted to the family. Then she told her mother that a graduation present is something like the beautiful dresser set she had seen in the drugstore.
    2) She decided to tell them all before they could buy her anything else.
    3) She just prayed and waited for the celluloid dresser set.
    4) She demanded that they buy her the dresser set.

28. Katrin says that it would be terrible if her present were not as nice as the presents of the other girls. What does this tell us about Katrin?

    1) She is very snobbish and wants to have better things than other people have.
    2) She is not a typical girl. Most girls would not care.
    3) Katrin is a typical girl. She wants to be like her friends.
    4) Katrin wants to pretend that she is rich.

29. Why does Christine call the dresser set "trash"?

    1) Because it is cheap and ugly.
    2) Because she knows the sacrifice her mother made to get it.
    3) Because her mother didn't pay for the dresser set.
    4) Because she was jealous of Katrin.

30. How did Katrin react to her mother's exchanging the brooch for the dresser set?

    1) She was very angry that her mother did such a thing.
    2) She was dismayed that her thoughtlessness caused her mother to exchange the brooch for the dresser set.
    3) She was angry with her father for not earning enough money.
    4) She was afraid that her friends would find out that she was poor.

31. Katrin says, "We were not allowed to drink coffee--even with lots of milk in it--until we were considered grown up, but all of us children loved that occasional lump of sugar dipped in coffee." Later in the story she says that "Papa dipped a lump of sugar and held it out to me. . . . Somehow," I said, "I just don't feel like it, Papa." What do Katrin's final words tell us about her experience with the graduation present?

    1) Seeing the sacrifice her mother had made for her Katrin matured in her attitude.
    2) Katrin's final words have nothing to do with the graduation present. She simply did not feel like having a lump of sugar at that time.

Finding and Developing Ideas (cont'd.)

3) Katrin's final words indicate her bitterness toward her parents concerning the graduation present.
4) Katrin's final words indicate that she was feeling ill over the graduation present.

32. By what action did Papa show Katrin that he thought the experience had matured her?

1) He called her "my grown-up daughter."
2) Papa smiled and nodded at her.
3) Papa pinned the brooch on her dress.
4) He offered her a cup of coffee.

"A Miserable Merry Christmas"

by Lincoln Steffens

33. What hints in the early narrative does the author give to make you think that Lennie would eventually get the pony?

1) Lennie's father let him direct the making of a stall, a little smaller than the other stall, for his pony.
2) Lennie's father had promised him a pony.
3) Lennie's mother had asked his father to buy the pony.
4) Lennie was going to buy himself the pony.

34. Which of the following describes best the reason that Lennie's mother was angry with his father on Christmas morning?

1) She was angry that Lennie's father had not bought a horse.
2) She was angry with Lennie and blamed his father.
3) She was angry that the surprise Lennie's father has arranged had not materialized.
4) She was upset because the father had not filled the Christmas stocking.

35. Why did Lennie continue to cry after he had the pony?

1) Because his unhappiness had been replaced by happiness.
2) Because the horse was not the one he wanted.
3) Because the saddle and bridle were spotted with rain.
4) Because the man was angry with him.

36. Which of the following details does the author use to describe the pony?

1) "It was the realization of all my dreams."
2) "I rode off up the street, taking note of everything--of the reins, of the pony's long mane, of the carved leather saddle."

Finding and Developing Ideas (cont'd.)

3) The pony was "really a small horse, what we called an Indian pony, a bay, with black mane and tail, and one white foot and a white star on his forehead."
4) "I noticed on the horn of the saddle some stains like raindrops."

37. Lincoln Steffens said, "My father, sounded, said that some day we might have horses and a cow;" What is the best explanation of the word "sounded"?

1) His father had a very loud voice.
2) He thought his father had said these words.
3) He had questioned his father about having a pony.
4) His father had previously been opposed to a pony.

38. What effect does the author produce by repeating these words: "We curried and brushed, curried and brushed."?

1) He makes the story monotonous.
2) He wants us to see the pride that went into the labor done over and over.
3) He wants us to see how dirty the animal was.
4) He wants us to see the rhythm in the work we like to do.

39. Why did the author not tell us details of what Lennie was doing in school?

1) Because, in this chapter, he was concerned only with the events leading up to Lennie's acquiring the pony.
2) Because it was Christmastime and Lennie was on vacation.
3) Lennie and his sisters lived on a farm which was more important to them than school.
4) Lennie had quit school to work on the farm.

OREGON CURRICULUM STUDY CENTER

TEST

Julius Caesar

Literature Curriculum IV

NOTE: Students are not permitted the use of the play during the test.

Instructions to students:

Answers to the questions are to be recorded on the separate answer sheets provided. PLEASE BE SURE TO USE ONLY SIDE A OF THE ANSWER SHEET, THE SIDE THAT HAS ROOM FOR 5 CHOICES.

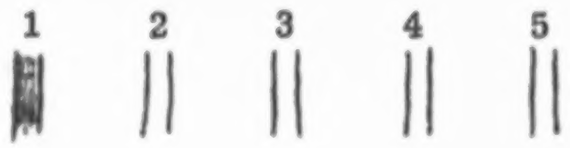
Use a soft lead pencil (#2 or softer) and completely fill the space between the lines for the response you choose as the correct answer. Your score on this test will be the number of correct answers you mark. There is only one best answer for each item.

Sample test item: Who is the chief executive of the United States Government?

(1) The President
(2) The Secretary of State
(3) The Secretary of Defense
(4) The Chief Justice of the Supreme Court

Since the correct answer is 1, the answer sheet is marked like this:

Sample test item:



The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

Julius Caesar

Different people had different opinions about Julius Caesar. Select your answers for 1-5 from the following:

1) Decius Brutus
2) Lepidus
3) Antony
4) Calpurnia
5) Cassius

Who thought Caesar was:

1. Ambitious for power?

2. Weak in body?

3. Easily flattered and persuaded?

4. Considerate and generous to the Roman people?

5. With his wisdom consumed in confidence?

Select your answers for 6-8 from the following list:

1) Brutus
2) Cassius
3) Caesar
4) Calpurnia
5) Decius Brutus

Who thought Marc Antony was:

6. A lover of fun and sports, a reveler, with none of the qualities of leadership?

7. A dangerous man who is shrewd, clever, and capable of influencing the masses?

8. A beloved friend who enjoys life and is free of envy?

9. The phrase that might best describe the Roman commoners in the play is:

    1) Fickle, short memoried people
    2) Humorless people
    3) Steadfast, loyal people
    4) Proud, wealthy people

Julius Caesar (cont'd.)

10. Evidence of Caesar's leaning towards absolute dictatorship is first seen when we learn

    1) Caesar accepted a crown when Antony offered it to him before the people.
    2) Caesar defied Republican law by appearing in a parade.
    3) Caesar put to silence the tribunes Manillus and Flavius.
    4) Caesar disdained the Roman commoners.

11. The first hint of arrogance in Caesar is seen when

    1) he ignores the soothsayer's cry, "Beware the Ides of March."
    2) he refuses to recognize that Cassius is a "dangerous man."
    3) he refuses to be surrounded by bodyguards at public appearances.
    4) he lets his popularity with the commoners go to his head.

12. Which statement best describes the tragic hero, Marcus Brutus?

    1) Brutus is primarily a victim of fate (of things which he could not control).
    2) Brutus is primarily a victim of himself rather than Cassius.
    3) Brutus is a victim primarily of Cassius.
    4) Brutus is a victim of his wife's fears.

13. What technique does Cassius use to involve Brutus in the conspiracy?

    1) exposition
    2) satire
    3) conflict
    4) soliloquy

14. The political aspect of the theme is out in the open after Brutus, hearing the people's shouting, announces his fear of Caesar's being chosen King. What second important theme follows and is revealed immediately?

    1) Brutus' inner conflict of his love of Caesar vs. loyalty to Rome
    2) Brutus' inner conflict of his loyalty to Cassius vs. loyalty to Caesar
    3) Brutus' inner conflict revolving around his personal desire to be emperor vs. his love of Caesar
    4) Brutus' conflicting hatred of Caesar vs. fear of Caesar's power

Julius Caesar (cont'd.)

15. The common people in the play usually speak in

    1) prose.
    2) verse.
    3) Old English.
    4) Norman dialect.

16. The aristocratic people in the play usually speak in

    1) prose.
    2) verse.
    3) Norman dialect.
    4) Old English.

17. Casca's reporting of the crown incident seems to indicate that

    1) Caesar's threat to the Republic is real.
    2) Caesar sincerely does not want to be crowned king.
    3) Caesar's popularity with the people is declining.
    4) Antony would like to undermine Caesar's power.

18. "O, he sits high in all the people's hearts
And that which would appear offense in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness."

What does Casca's speech reveal about the conspiritors?

    1) their popularity and their reputation for virtue
    2) their great love and admiration for Brutus
    3) their reason for using Brutus to ensure success of the conspiracy
    4) their mistaken assumption that Brutus is respected by the people

19. In Brutus' first soliloquy he tries to justify his involvement in the conspiracy. What is the fallacy (or error in reasoning) on which his speech is based?

". . . and since the quarrel
Will bear no color for the thing he is,
Fashion it thus: that what he is, augmented,
Would run to these and these extremities."

    1) Brutus misinterprets the facts available.
    2) He is swayed by his personal love of Caesar; emotions overcome his reason.

3) He relies too heavily on future possibilities, on what is going to happen _if_ Caesar is crowned.
4) He is guilty of thinking that whatever follows is caused by what preceded it.

20. The irony of Brutus' downfall is the fact that it was due to his

1) inability to form a logical argument.
2) susceptibility to Cassius' flattery.
3) honor and idealism.
4) envy of Caesar.

21. Regarding his decision not to harm Antony, Brutus implores the conspirators to ". . . be sacrificers but not butchers." In reference to Caesar's death Brutus says,

"Let's kill him boldly but not wrathfully;
Let's carve him as a dish fit for the gods
Not hew him as a carcass fit for hounds."

These quotes illustrate Brutus' attempts to

1) impress the conspirators with his poetic language.
2) deceive himself and make the deed seem honorable.
3) impress upon the conspirators that it is now he who is the decision maker and leader of the conspiracy.
4) relate himself to his ancestor, a former High Priest.

22. Concerning the decision to kill or not kill Antony we cannot help but recognize it is Cassius and not Brutus who is

1) the political realist.
2) the bloodthirsty conspirator.
3) the idealist.
4) the poor judge of Antony's character.

23. ". . . . Danger knows full well
That Caesar is more dangerous than he." (Caesar)

"Your wisdom is consumed in confidence." (Calpurnia)

These two quotes reveal something very significant to our understanding of Caesar and the play. What is it?

1) the loving relationship between Caesar and his wife
2) Caesar's fearlessness that creates such respect for him in Calpurnia

Julius Caesar (cont'd.)

3) Caesar's excessive arrogance
4) Caesar's habit of bragging and Calpurnia's approval of that habit

24. Caesar's last long speech beginning "But I am constant as the Northern star. . . ." is an example of

1) self-adoration.
2) humor.
3) irony.
4) satire.

25. Brutus ignores Cassius' objection and lets Antony speak in the funeral ceremony. This shows it is he and not Cassius who is

1) a wise practical leader.
2) a poor judge of character.
3) a close friend of Antony's.
4) a hypocrite.

26. In companion to Antony's speech, which of the following most adequately describe Brutus' funeral speech to the masses?

1) The speech is a plea for pardon.
2) The speech is an eulogy.
3) The speech appeals to the emotions of his audience.
4) The speech appeals to the reason of his audience.

27. Antony realizes he must refute Brutus' speech and above all he must prove one thing in particular--that Caesar

1) loved Brutus.
2) was not selfish.
3) loved the commoners.
4) was not ambitious.

28. "O masters, if I were disposed to stir
Your hearts and minds to mutiny and rage
I should do Brutus wrong, and Cassius wrong
Who, you all know are honorable men."

In Antony's frequent reference to Brutus' honor there is a great discrepancy between what he appears to say and really means. For this reason his speech is a masterpiece of

1) hyperbole.
2) metaphor.
3) irony.
4) humor.

29. Antony's speech ends and with it a certain stage in the play's structure ends. The next stage in the play's structure will be

    1) rising action.
    2) denouement.
    3) reversal or declining action.
    4) exposition.

30. Brutus and Cassius' fiery argument reinforces a theme seen throughout the whole play. That theme is one of

    1) hatred.
    2) friendship.
    3) division.
    4) honor.

31. The conspirators' decision to leave the hills and upper regions and enter the plains of Philippi to enter battle illustrates what man's incompetence as a military leader?

    1) Titinius
    2) Cassius
    3) Lepidus
    4) Brutus

32. Why did Cassius take his own life when he did?

    1) He thought Brutus was killed.
    2) He wished to free his slave Pindarus.
    3) He thought the battle was over.
    4) His best friend was reported to be dead.

33. Throughout the play the readers' sympathies are divided between the victim of the crime (Caesar) and the victim of the punishment (Brutus). This illustrates that

    1) Shakespeare's tragic plays are poor histories.
    2) Tragic characters are a human mixture of good and bad.
    3) Tragic characters are unrealistic, and hard for us to accept.
    4) Tragic characters are confusing to the critical reader.

34. Which statement best describes tragic victims in the play?

    1) Tragic victims in this play as in most tragedies are victims of fate, and not responsible for what happens to them.

2) Tragic victims are generally imperfect, but the flaw is never too serious a flaw.
3) Tragic victims are impossible to pity.
4) Tragic victims in this play as in most tragedies are responsible for their downfall.

35. As Brutus nears his end the only real comfort he can find is that men have been true to him. This illustrates he may have attained

1) tragic knowledge.
2) honor, never to be lost.
3) his most ambitious goal.
4) limited happiness.

In items 36-40, select the response which is the name of the person described by the quote.

36. "This was the noblest Roman of them all. . . ."

1) Brutus 2) Antony 3) Caesar 4) Cassius

37. ". . .he is given to sports, to wildness and much company."

1) Metullus Cimba 2) Antony 3) Octavius 4) Caesar

38. "He did bestride the narrow world like a Colossus. . . ."

1) Caesar 2) Antony 3) Cassius 4) Brutus

39. "Yond _________ has a lean and hungry look; He thinks too much, such men are dangerous."

1) Casca 2) Cassius 3) Cicero 4) Brutus

40. "He sits high in all the people's hearts, And that which would appear offense in us, His countenance, . . . will change to virtue and worthiness."

1) Cicero 2) Decius 3) Brutus 4) Caesar

In items 41-45, indicate the figure of speech illustrated by each passage. Select your response from the following:

1) metaphor.
2) simile.
3) personification.
4) alliteration.

41. "But I am constant as the Northern star"

Julius Caesar (cont'd.)

42. "Lowliness is young ambition's ladder"

43. "These growing feathers plucked from Caesar's wing
Will make him fly an ordinary pitch"

44. "O pardon me, thou bleeding piece of earth"

45. ". . . think him as a serpent's egg."

OREGON CURRICULUM STUDY CENTER

TEST

Single-Base Transformations

Language Curriculum II

Instructions to students:

Answers to the questions are to be recorded on the separate answer sheets provided. PLEASE BE SURE TO USE ONLY SIDE A OF THE ANSWER SHEET, THE SIDE THAT HAS ROOM FOR 5 CHOICES.

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(3) The Secretary of Defense
(4) The Chief Justice of the Supreme Court

Since the correct answer is 1, the answer sheet is marked like this:

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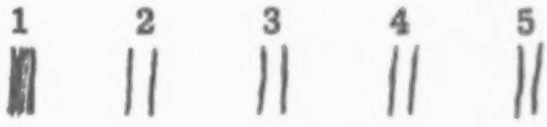

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

Single-Base Transformations

1. The sentence, The man fed his fat puppy, is not a kernel sentence. Why?

   1) Because the sentence is too long to be a kernel sentence.
   2) Because all the Phrase Structure Rules are not represented in the sentence.
   3) Because the sentence contains elements not explained by the Phrase Structure Rules.
   4) The sentence has too many NP's to be a kernel.

2. The red house is old is the reult of a transformation. Which two kernel sentences underlie the transformation?

   1) The house is old.
      The house is red.

   2) The red house is red.
      The red house is old.

   3) The house is old.
      The old house is red.

   4) The house which is red is old.
      The house which is old is red.

3. Which of the following sentences is the result of a transformation?

   1) Has the snake bitten anyone?
   2) The snake has bitten someone.
   3) The snake has been biting someone.
   4) The snake bit someone yesterday.

4. Which of the following strings is the result of the passive transformation?

   1) $NP^2 + past + be + en + V_i + by + NP^1$
   2) $NP^2 + past + be + en + V_{tr} + by + NP^1$
   3) $NP^2 + past + be + en + V + by + NP^1$
   4) $NP^2 + past + be + en + V^{lnc}_{id} + by + NP^1$

5. How many transformations has this sentence undergone?
   Were the letters received by the president?

   1) one
   2) two
   3) three
   4) none

Single-Base Transformations (cont'd.)

6. Which of the following sentences is the result of two transformations?

   1) I love Autumn which is delightful.
   2) The house was painted by John.
   3) Is Jessica happy here?
   4) Has John been bitten by the bear?

7. What transformation does this set of symbols describe?
   $NP + pres + M + V_{tr} + NP \Longrightarrow pres + M + NP + V_{tr} + NP$

   1) yes-or-no question transformation
   2) passive transformation
   3) replacement of the object
   4) replacement of the subject

8. Which of the following best describes the difference between sentences containing the verb Be and those containing linking verbs in the question transformation?

   1) Do must always be added to the sentence containing the verb Be.
   2) If the sentence containing the verb Be has a modal, do must be added.
   3) Do must be added to the sentence containing the linking verb if it contains a modal.
   4) Do must be added to the sentence containing the linking verb if it does not contain a modal, a have, or a be auxiliary.

9. What conditions are necessary before we can attach a wh to replace an object?

   1) The kernel sentence must have an NP^2. The kernel sentence must have undergone the yes-or-no questio transformation.
   2) The kernel sentence must have an NP^2. The kernel sentence must have undergone the passive transformation.
   3) The NP^2 of the kernel sentence must be animate. The kernel sentence must have undergone the question transformation.
   4) The sentence must have a linking verb.

10. We wish to transform this sentence by the object replacement transformation: The gypsy wore a charm. Which of th following symbol strings describes the result of this transformation?

    1) $Wh + NP^2 + past + V_{tr} + NP$
    2) $Wh + NP^2 + past + NP^1 + V_{tr}$

3) $Wh + NP^2 + past + do + NP + V_{tr}$
4) none of these

11. Which of the following describes the kind of T_{wh} attachments that this sentence can undergo?
Fritz drank his milk noisily.

1) $wh + Man$
$wh + NP^1$
$wh + NP^2$

2) $wh + Tm$
$wh + NP^1$
$wh + NP^2$

3) T_Q
$wh + NP^1$
$wh + NP^2$
$wh + Loc$

4) all of these

12. How many transformations has an original kernel sentence undergone to arrive at this string of symbols?
$wh + Man + pres + do + NP + Vrb + NP^2$

1) three
2) four
3) two
4) one

Select from these strings the answer to questions 13-17.

1) $NP + past + V_{in} + Man$
2) $NP + past + V_{lnk} + Pr + Tm$
3) $NP + past + V_{tr} + NP^2 + Tm$
4) $NP + past + V_{mid} + NP^2 + Loc$
5) none of these

Which of the above symbol strings underlies each of these sentences?

13. What did the villain have in his hand?

14. When did it become a frog?

15. The pies were baked by Henry on Tuesdays.

16. How did the turtle escape?

17. What did she sing yesterday?

18. Which of the five sentences above involves one transformation only?

    1) Sentence No. 13
    2) Sentence No. 14
    3) Sentence No. 15
    4) Sentence No. 16
    5) Sentence No. 17

19. Before a sentence can be made into a wh + loc question it must undergo which of the following transformations?

    1) subjective replacement
    2) passive
    3) yes-or-no question
    4) none of these

20. A verb which contains only Tns + V_{in} requires the addition of

    1) be.
    2) have.
    3) modal.
    4) do.

21. Which string completes the transformation which produces this sentence:
    The water was carried carelessly by the waitress.

    $NP^1 + past + V_{tr} + NP^2 + Man \Longrightarrow$

    1) $NP^2 + past + V_{tr} + man + by + NP^1$
    2) $NP^2 + past + V_{tr} + by + NP^1$
    3) $NP^2 + past + be + V_{tr} + man + by + NP^1$
    4) $NP^2 + past + be + en + V_{tr} + man + by + NP^1$
    5) none of these

22. Which of these transformations does not need to be preceded by the yes-or-no question transformation.

    1) object replacement question
    2) manner question
    3) time question
    4) locative question
    5) none of these

Single-Base Transformations (cont'd.)

23. In a wh - NP^2 question, the wh word can be either

    1) who or what.
    2) who or whom.
    3) whom or what.
    4) all of these.
    5) none of these.

In 24-27 indicate which transformation has given each sentence its final form.

24. Who has been walking by the river?

    1) object replacement
    2) yes-or-no question
    3) subject replacement
    4) locative question
    5) passive

25. How will you color the cloth?

    1) manner question
    2) subject replacement
    3) passive
    4) time question
    5) locative question

26. Have you seen the clock?

    1) time question
    2) passive
    3) yes-or-no question
    4) locative question
    5) none of these

27. What did the man ask?

    1) object replacement
    2) yes-or-no question
    3) subject replacement
    4) manner question
    5) passive

28. Which of the following transformations moves the wh-word to the front of the sentence?

    1) wh-attachment
    2) T_Q
    3) T_{wh}
    4) passive

Single-Base Transformations (cont'd.)

29. The following sentence can undergo several transformations. Which transformation cannot be applied?

    Stephen will have dinner upstairs this evening.

    1) subject replacement
    2) passive
    3) time question
    4) location question

30. If the yes-or-no question transformation were applied to the sentence in #29 which of the following symbol strings would it have?

    1) pres + M + have + NP^1 + NP^2 + loc + time
    2) pres + M + NP^1 + have + NP^2 + loc + time
    3) pres + do + NP + Aux + have + NP^2 + loc + time
    4) Wh + NP^1 + pres + M + V_{mid} + NP^2 + loc + time

31. Which one of the following is added to a sentence by the passive transformation?

    1) Tns and NP^2
    2) be + en and by
    3) be and NP^1
    4) be + ing and NP^2
    5) none of these

Use these sentences as answers for questions 32-39.

1) Mr. Johnson is the President now.
2) Mary has been talking excitedly in the kitchen.
3) The girls will become members tomorrow.
4) The electricians finished the work expertly.
5) The plane was buffeted by the wind.

32. Which of the above sentences is not a kernel sentence?

33. Which could be transformed into a string containing Wh-NP^2 + past + do + NP + ... ?

34. Which can form a yes-or-no question by moving only the main verb?

35. Which of the kernels above can be made passive?

36. Which can be transformed to a string beginning Wh-man + pres + have + NP + ... ?

Single-Base Transformations (cont'd.)

37. Which can be transformed into a string beginning $\underbrace{wh + NP^1}_{Who} + pres + M + \ldots.?$

38. Which can be transformed into a string beginning $wh\text{-}Tm + pres + M + \ldots.?$

39. Which sentence contains a V_{in}?

40. What does T-wh attachment mean?

    1) Replace a noun in the sentence with who(m) or what.
    2) Attach wh to a word in the sentence in order to make it a question word.
    3) Put the sentence through T_Q.
    4) The sentence cannot be made passive.
    5) none of these

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Evaluation Report: Experimental Units

Name of Teacher:.. Date of Report:..

School and City:..

Grade of Class:........................

Ability Level of Class:..

Title of Unit:..

Curriculum: Literature—Language—Rhetoric (Check one.)

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STUDENT VERSION

Some of the following questions can be answered very briefly (nos. 1 and 2, e.g.). But most call for longer answers. In general, the more detailed your comments are, the more valuable they will be to the writing staff.

1. Did you teach the entire unit?

2. If so, how many class meetings did you need for it?

3. Was the unit successful? That is, did it accomplish its intended purpose, and should it be retained in the finished curriculum?

4. How suitable did you find the unit for each of the following groups of students? (Please be as specific as you can in referring to parts of the unit.)

   a. Above-average students?

   b. Average students?

   c. Below-average students?

5. What is your general reaction to the unit?

Name of Teacher: Date of Report:

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1. Fullness of explanation

2. Clarity of presentation

3. Value of information offered

4. Suggestions for revision

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V-43

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A–#3

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